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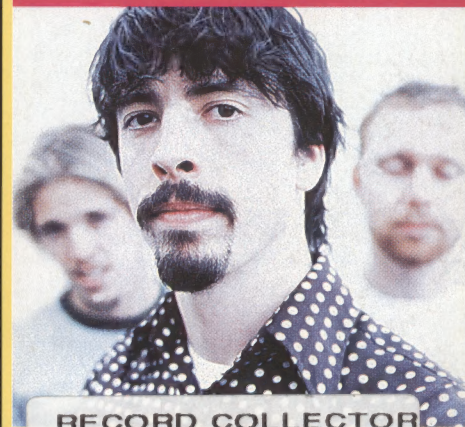
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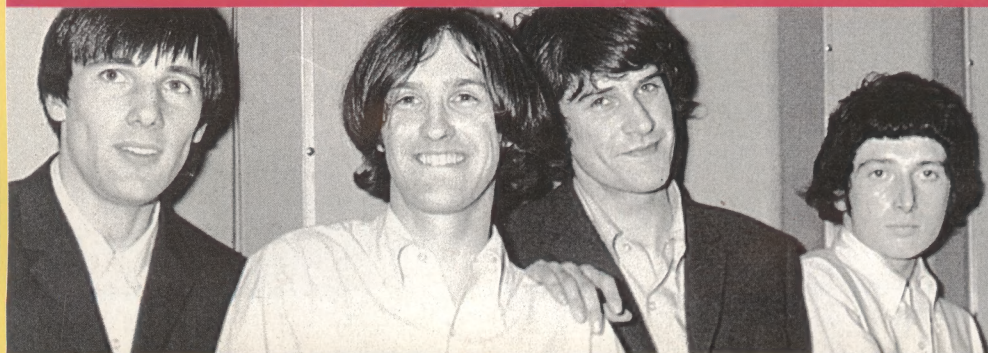


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**THE KINKS** The Great Lost Album





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*Every endeavour has also been made to ensure that all the information published in this magazine is as accurate as possible. Neither the publishers nor their agents can be held responsible for any errors or omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Naturally, the Editor will welcome corrections at any time.*

# WE'RE ON THE WEB AT THE END OF FEB!

**W**e're constantly being told by the media that the internet and e-commerce is expanding at a massive rate, with billions of pounds of transactions in 1999.

*Record Collector* has watched the growth of this exciting new medium with great interest. Although our readers have been able to deal on a world-wide basis for many years, the internet makes it even easier than before to tap into a potentially vast source of rich pickings. Initially, there were merchants of doom who predicted that internet transactions would be subject to e-criminals intent on clearing out our bank accounts or running up enormous credit card bills but, like the millennium bug, the reality is considerably less frightening than the scare-stories.

There are now over 200 record collecting sites on the web and numerous record stores which you may well have already accessed without any major hitches. A large number of readers have told us that they would like us to start our own website because they know it would be backed-up by our expertise and experience.

As we have a unique reputation for developing the collecting of records, CDs and memorabilia in this country and overseas over the past 20 years, we must clearly put the index to our back issues library — which somebody was kind enough to call the ultimate rock history — on the web as soon as possible so that collectors can purchase the issues which feature their favourite artists and groups. It will become available along with details of the current issue, subscriptions, etc., on [www.recordcollectormag.com](http://www.recordcollectormag.com) in February.

Our magazine site will be linked to a set sale site very shortly which will offer a large number of collectable records for you to buy. We thought this was a good time to publish an article about the pleasures and pitfalls of internet collecting — you'll find it on pages 134 and 135 in this issue.

We are determined to make both sites the best on the internet. But, like every other web publisher, we will go through the normal experimental period at the start to ensure that everything is working smoothly, so don't expect to see the full Monty the first time you access [www.recordcollectormag.com](http://www.recordcollectormag.com). If you do have any comments about our site do write or e-mail our webmaster, Joel McIver at the addresses on this page.

## YOUR INTERESTS ARE IMPORTANT

We have brought our annual competition forward by a month. We are offering £5,000 in prizes this year and all you have to do to enter is to complete the yellow competition card you will find between pages 34 and 35 in this issue. Once you have chosen your list and entered it on the card, we would also like you to answer all the other questions about your own collecting interests.

CLOSING DATES FOR ADVERTISEMENTS FOR THE NEXT TWO ISSUES

APRIL 2000 ISSUE — Closing Date is 29th FEBRUARY

MAY 2000 ISSUE — Closing Date is 28th MARCH



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# Inside This Month

**It's been a long hard hike out of hell for gothic rocker Marilyn Manson.**

*We take an in-depth look at his early demos on page 130.*



**In the 60s, the US charts were filled with tales of various Johnnys, Rickys and other teen hunks, thanks to the rise in popularity of girl groups.**

*We pick a selection of the greatest teen angels on page 66.*

**A set of his original blues 78s will cost you up to £40,000.**

**He's a musician with a legend**

**like no other — just ask Led Zeppelin or the Rolling Stones.**  
*Read about the life and times of Robert Johnson on page 98.*

**He wrote for Duane Eddy in the 50s, Nancy Sinatra in the 60s, and remains the charismatic genius behind some of America's most mysterious songs of the last 40 years.**

*Lee Hazlewood talks about his life and work on page 118.*

**The Who at Shepherd's Bush, Kiwi pop favourites Crowded House, Brummie rockers Black Sabbath, 80s goths Bauhaus.**  
*They're all in our Short Takes section, starting on page 136.*

**The greatest dance hits of today sample freely from classic soul and R&B cuts from the 60s and 70s, but who were the original artists?**

*We count down the 30 greatest breakdowns, with funky drumming from James Brown, Chic, and even Kraftwerk, starting on page 56.*





# NEWS FOR THE RECORD

e-mail: [news@rcmag.demon.co.uk](mailto:news@rcmag.demon.co.uk)

COMPILED BY MARTIN O'GORMAN

## SEX PISTOLS ON SILVER SCREEN



### *Punk legends' biopic finally arrives*

The long-awaited SEX PISTOLS film, *The Filth And The Fury*, was set to premiere at the US Sundance festival in late January, with a general UK release to follow in May. The film has been produced by Channel Four's cinema outlet, FilmFour, and directed by Julien Temple, who was the mastermind behind the Pistols' previous big screen appearance, *The Great Rock'n'Roll Swindle*.

The 105-minute documentary will tell the story of the original British punk band in their own words, with interviews from all five Pistols — including archive comments from the late Sid Vicious — and previously unseen clips from the band's own 20-plus hours of archive footage.

Temple says of the film: "I think a film of the Sex Pistols is relevant today because it's very important that people — young people especially — know their own history and should challenge what they are told. In terms of post-war British culture, nothing has been more defiant than the Sex Pistols' voice; no one has gone beyond them. No one has had the guts.

"I think it's only now that the real emotions that were involved — and what happened to Sid in particular — can be talked about by the people involved, particularly John Lydon. People have watched the film and been almost in tears at the end."

The idea for the film began when Anita Camarata, the manager of Steve Jones, Paul Cook, Glen Matlock and the estate of Sid Vicious, discovered the unused footage in a storage facility in Perivale,

London. "It was a great opportunity for them to tell *their* story, instead of Malcolm McLaren's," she says. The film has been peppered with a selection of Temple's own archive of vintage video tapes — adverts, news reports, weather bulletins and game show clips help conjure up the atmosphere of 1970s Britain.

Temple has also conducted new interviews with the members of the band — totting up an incredible eight hours of John Lydon's comments — and has unearthed an interview with Sid Vicious which he conducted in Hyde Park in 1978.

Temple's wife Amanda says: "Julien wanted each of the band members to have an identity. When we saw the interview with Sid, we knew that he would have a voice, which is very important. What's wonderful about that footage is that Sid is so surprisingly articulate and reflective. Everybody thinks that he was just a schmuck, but he had a razor-sharp wit."

For John Lydon, the film is an opportunity for him to set the record straight: "We don't praise ourselves or wax lyrical about our influence," he says. "We just tell the truth. For the last 20 years, people have exaggerated and blown up the Sex Pistols into something they never were. I think the truth is far more shocking and interesting."

A tie-in soundtrack LP is also to be issued by Virgin, compiling studio and live tracks, along with a selection of other songs from the film by artists such as the Who, Alice Cooper, and Roxy Music. Also in the pipeline is a *Filth And The Fury* book, featuring transcripts of all the featured interviews.





## Search is on for missing BBC session

September 2000 marks the 30th anniversary of the formation of the **ELECTRIC LIGHT ORCHESTRA**, and plans are in progress to celebrate the occasion with a series of commemorative releases throughout the year.

Noted ELO expert and researcher, Rob Caiger, has been diligently unearthing lost gems by the **ROY WOOD** and **JEFF LYNNE** supergroup, but some classic tracks are currently eluding him. "To find the **MOVE**'s version of ELO's debut single '10538 Overture' from 1970 would be a great start, because that was the actual beginning of Roy Wood's ELO concept," he says. "Twenty-five minutes of TV footage of the original ELO line-up performing live has survived, but their first BBC radio session hasn't, because, like the work of a lot of classic bands, the tape was wiped."

The session was recorded for the series *Sounds Of The 70s* at the BBC's Birmingham studios on 4th February 1972, and broadcast on 14th February and 20th March of that year. The songs featured were "10538 Overture", "Nellie Takes Her Bow", "The Battle Of Marston Moor" and "Whisper In The Night". If anyone has a copy of this historic session, regardless of quality, Rob would like to hear from them by contacting him at ELO, PO Box 718, Esher, Surrey, KT10 0YF, or e-mail [face.the.music@dial.pipex.com](mailto:face.the.music@dial.pipex.com).

Meanwhile, there's more news on future releases from Wood's earlier band, **THE MOVE**. A new budget price CD, "The Complete Singles Collection And More", has just been released by Crimson, and is available exclusively through Woolworths and MVC stores. The disc collects all the group's singles from 1966 to 1972 in a remastered form for the first time, along with a selection of classic album tracks and rare B-sides. The CD's booklet contains some previously unpublished colour photographs from 1966.



Also due for release in 2000 is the long-awaited "Live At the Fillmore 1969" — the only complete Move concert in existence — a video compilation of unseen live performances (including the band's London debut), and a collection of BBC radio sessions featuring over 30 tracks which were previously thought to have been wiped.

- **PETE TOWNSHEND**'s "Lifehouse Chronicles" box sets (reviewed in last month's *RC*) have now been put back to February to coincide with the special "Lifehouse" event the Who guru is performing at the Sadler's Wells theatre on the 25<sup>th</sup> February.

- Jazz guitarist **MARTIN TAYLOR** is launching the new book, *Masters Of Jazz Guitar*, with a performance and signing at Borders book shop in Charing Cross Road, London on 16<sup>th</sup> February at 6.30pm. The book features essays from some of the finest writers on the subject, including Dave Gelly and John Fordham.

- Sony are due to issue a new double-CD of **IAN HUNTER** rarities, B-sides, film soundtrack compositions, and previously unreleased material in the coming month.

- **RANDY NEWMAN** is to appear at the Royal Festival Hall on 22nd February. The singer and composer is currently touring in support of his new album "Bad Love" (Dreamworks).

- The first **BBC FOLK AWARDS** are to be held at the Waldorf Hotel on 7<sup>th</sup> February, and broadcast on Radio 2 two days later. Artists appearing will be **JOAN BAEZ**, **YOUSOU N'DOUR** and **MARTIN CARTHY**.

- "Live With The Possum" is a new live CD from country legend **GEORGE JONES**, out 14<sup>th</sup> February on Asylum, which features many of his finest songs recorded in concert.

- New releases from Angel Air this month include **SNAFU**'s "All Funked Up", the first CD release of the band's third and final album from 1975, and "The Definitive Collection" by Atomic Rooster man John DuCann's **ANDROMEDA**. The double CD includes their self-titled album, tracks recorded for *Top Gear* in 1968, and several live performances from 1967.

- The pre-Christmas period brought the death at the age of 55 of jazz / soul saxophonist **GROVER WASHINGTON JR.**, who collapsed after completing a performance for US TV. Although jazz purists disliked his supple, flowing style, Washington reached listeners who weren't normally jazz fans with laid-back and melodious LPs like "Mister Magic" and "Winelight". The latter included his biggest UK hit, a collaboration with Bill Withers on "Just The Two Of Us".

- *ICE* magazine reports that Motown are to remaster the 10 albums recorded for the label by **STEVIE WONDER** between 1972 and 1985. The new improved discs come without bonus tracks, and are to be released in time for Wonder's 50<sup>th</sup> birthday on 13<sup>th</sup> May 2000.

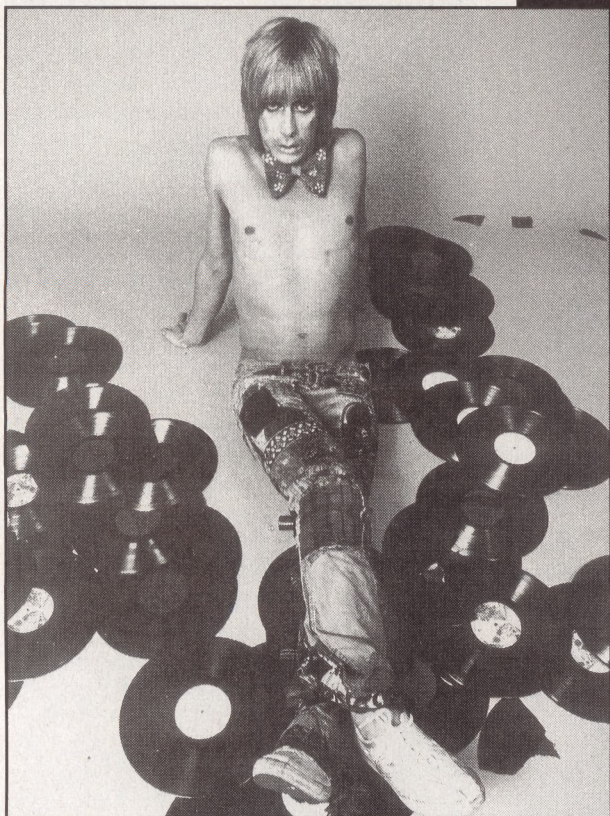
*ICE magazine* are at PO Box 3043, Santa Monica, CA 90408.



# NEWS

## FOR THE RECORD

# THE SEVEN STOOGES!



### *CD box set of "Fun House" sessions due*

Rhino Handmade, the internet-only outlet of archive specialists Rhino, are offering IGGY POP fans the chance to hear the original session tapes for the STOOGES' legendary 1970 album "Fun House" in their entirety!

"1970: The Complete Fun House Sessions" is a 7-CD box set that compiles the whole seven hours and 52 minutes of tape laid down by the Stooges for their second album at Elektra Sound Recorders in LA in May 1970, with each selection remastered from the multi-track tapes.

That means you get 109 music tracks, detailing the recording of each of the seven numbers from the LP, including two cuts that didn't make it to the final album — "Lost In The Future" and "Slidin' The Blues" — along with 33 tracks of studio dialogue. Also included as a bonus is a mono version of the "Down On The Street" / "I Feel Alright" 45, which featured tracks that were overdubbed and re-edited for the single version.

The album was the band's final LP for Elektra, and was intended to be a record of the Stooges' chaotic live show, which explains the need for the multiple extended takes of songs like "1970", "Loose" and the immortal "TV Eye". The luxury package is limited to just 3000 copies, with six of the CDs housed in jewel cases, and the seventh in a card replica of the original Elektra 7" single. Also included is a poster of the original untouched band photographs used for the album cover art.

The box set is only available through <http://rhinohandmade.com>, and will not be available through any other retail outlet. With Pete Townshend currently issuing his own "Lifehouse" material via the internet, it seems like many artists and companies believe that the future of archive CD releases could lie on the world wide web . . .

## HARRISON UNDER GUARD

*Quiet one recovering after intruder invades home*

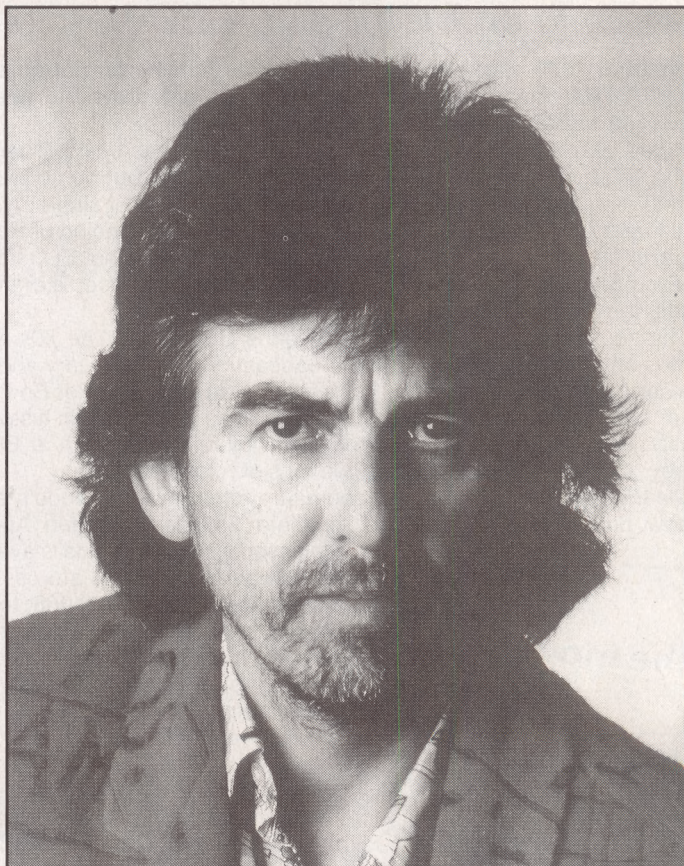
**Former Beatle GEORGE HARRISON is reportedly being kept under 24-hour guard by two ex-SAS men after a disturbed 'fan' broke into his Henley-On-Thames mansion and stabbed the musician and his wife Olivia.**

The incident, which took place at Harrison's Friar Park estate in the early hours of 30<sup>th</sup> December, left George with a one-inch wound to his chest, along with other injuries to his hands. The assailant, who police named as 33-year-old Liverpudlian Mike Abram, was only restrained after Harrison's wife hit him on the head with a table lamp. This wasn't the first home invasion for George — Christmas Eve saw his home in Maui, Hawaii broken into by 27-year-old Cristin Keleher, although police say the incidents are not linked.

Harrison was allowed home from hospital on 1<sup>st</sup> January, and is reportedly being kept company by his friend and *Monty Python* star, **ERIC IDLE**. A spokesman for the Royal Berkshire hospital in Reading, where the Beatle was initially treated, said that although Harrison's life was never in danger, he and his wife were deeply traumatised by the incident and doctors did not foresee him leaving home for a long while yet.

Several tabloids reported that George was worried that injuries to his hands may have prevented him from playing guitar in the future, but doctors have allegedly assured him that the wounds are not serious enough to cause any permanent damage.

Abram was reportedly detained under the mental health act and is due to make his next court appearance on 11<sup>th</sup> February. Police think that the attack was not merely a bungled burglary, and initially detained him on charges of attempted murder. The story was given a further chilling twist when the media reported that Abram was a well-known figure around the Huyton area of Merseyside, and had claimed that the Beatles were "witches" who spoke to him in his head.





# DAVIES BROTHERS ON THE NET AND IN THE WEST END

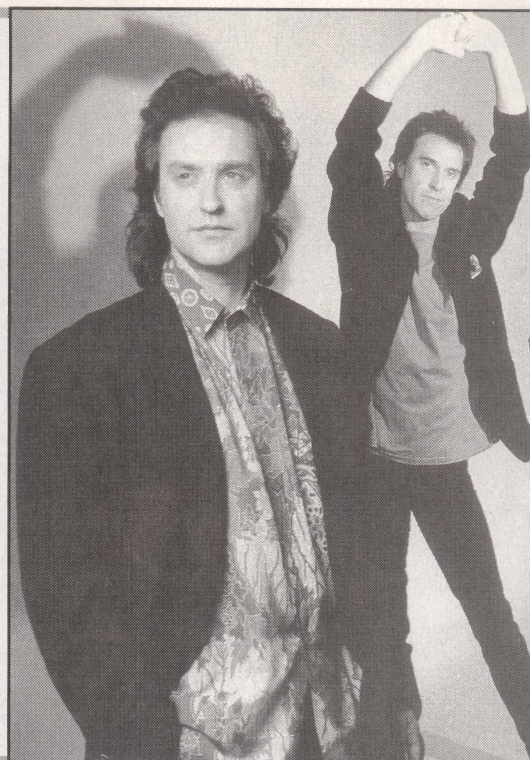
*More Kinks solo projects in the pipeline*

There's been a blur of activity in KINKS circles recently, with both Davies brothers working on new projects, *reports Simon Ward*. Ray is currently recording a new solo album, and plans to release a video of his highly-successful "Storyteller" world tour shortly.

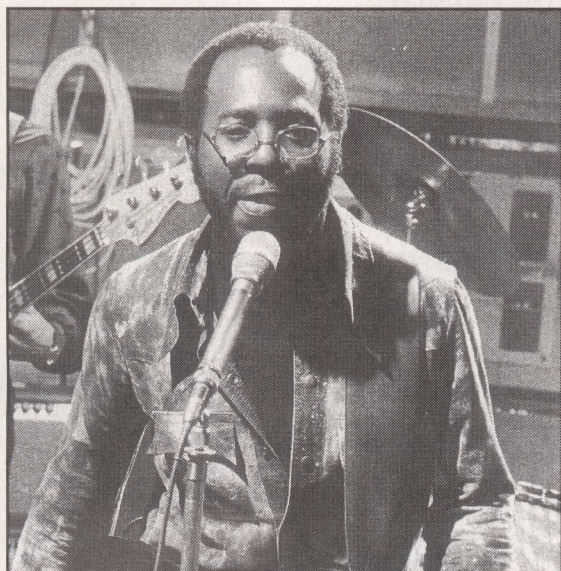
He's also apparently completed a musical based on the Kinks' 1983 hit, "Come Dancing", which he wants to stage in the West End this year, and is also considering an audio adaptation of his *Waterloo Sunset* book. For the latest news on Ray's activities, you can find his website at: [www.raydavies.com](http://www.raydavies.com).

As for brother Dave, he's just released the second of two albums that are only available through his website [www.davedavies.com](http://www.davedavies.com). "Fortis Green" is a collection of demos dating from 1996 onwards, the title track of which is based on the brothers' childhood in North London and has long been a favourite at Dave's solo shows. Also available on his website is the "Crystal Radio" CD, which is a collection of songs inspired by his experiences searching for UFOs. These CDs are released under the Meta Media Demo Series imprint. For more information, e-mail Meta Music at [Metamusic@aol.com](mailto:Metamusic@aol.com).

*See page 46 for our feature on "The Great Lost Kinks Album".*



# CURTIS MAYFIELD



One of the saddest stories in soul music history came to a close on Boxing Day with the death of CURTIS MAYFIELD, *reports Peter Doggett*. A quadriplegic since a tragic stage accident in 1990, Mayfield had been fading into increasingly fragile health ever since.

Despite his paralysis, he had managed to complete an album, "New World Order", in 1997, proving both his mental resilience and the continued beauty of his voice.

During the 60s and 70s, Mayfield had been one of the most important figures in American music, not just for his work as leader of the Impressions and then a solo star, but as a composer, producer, guitarist and entrepreneur. His finest records blended funk, soul, gospel and keen social awareness, acting as political anthems as well as superb dance records.

*A full appreciation will appear next month.*

# REGGAE REQUIEM

*Influential Jamaican stars mourned*

Pioneering Jamaican DJ **I ROY** died in Spanishtown, Jamaica on 27<sup>th</sup> November, after suffering from heart and respiratory problems, *reports Laurence Cane-Honeysett*. Born Roy Samuel Reid in 1942, he launched the "Soul Bunny" disco in the 60s, and came to the attention of local producer Harry Mudie in 1971. Mudie produced I Roy on a series of 45s which led to the DJ's involvement with the respected sound system, King Tubby's Home Town Hi-Fi.

I Roy recorded for a variety of Kingston-based producers in the 70s, and his association with producer Tony Robinson led to a contract with Virgin, for whom he cut five albums. He also continued to work for other producers during this time, but changes in musical styles and health problems resulted in a less active role as a performer in the 80s and 90s.

Meanwhile, in Los Angeles, veteran Jamaican singer/songwriter, **JOE HIGGS** died from cancer on 18th December 1999. Higgs and partner Roy Wilson recorded for a variety of Kingston-based producers in the early 60s, and the singer tutored the Wailers in the art of harmony. After stints with Carlos Malcolm And His Afro Jamaican Rhythms and the Soul Brothers, Higgs remained an influential figure on the Jamaican music scene, and in the early 70s launched his own Elevation label.

In 1973, he was recruited by Bob Marley as a temporary replacement for Bunny Livingstone on the Wailers' US tour and soon after recorded his debut LP, "Life Of Contradiction". His follow-up, "Unity Of Power", was not released until 1979, while his third collection, "Triumph", emerged in 1985. The "Family" album for Shanachie appeared in 1988, followed by 1990's "Blackman Know Thyself". For his final album, "A Roots Combination", the singer partnered his daughter, Marcia.

# MORE LEAVES LEFT?

*Unheard Nick Drake recordings to be released*

The three original albums by the legendary early 70s singer songwriter **NICK DRAKE** are being remastered for issue later in the year, and are likely to be accompanied by the release of previously-unheard demo tapes recorded in France in 1967.

As we reported in *RC 231* in November 1998, the tapes were uncovered by Drake's biographer, Patrick Humphries, and feature the musician performing at an informal party over two-and-a-half years before the release of his official debut, "Five Leaves Left". If the tracks are added to the CD reissues, it will represent a U-turn by the Drake estate, who had insisted that there were no further usable recordings to be released.

It is rumoured that the new remasters will include new sleeve notes and some multimedia material, although written comments by Drake's producer, Joe Boyd, now look unlikely to appear in the packaging.



# NEWS FOR THE RECORD

## PURPLE GRAVE

### *Hendrix monument planned*

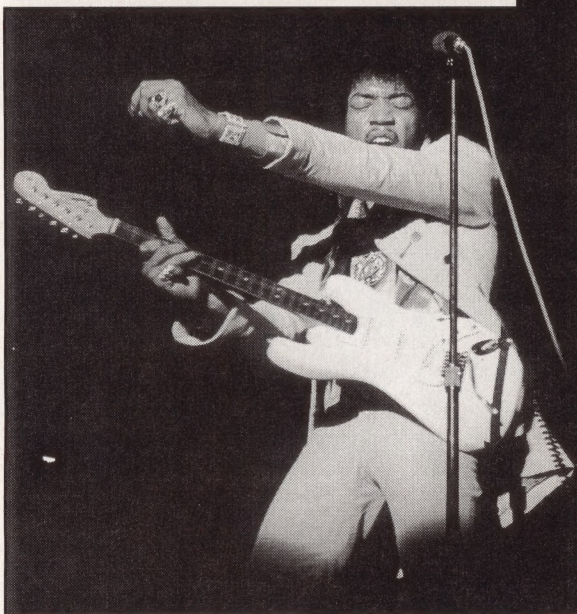
Plans have been announced for the long-mooted memorial to **JIMI HENDRIX**. According to the fanzine *Jimpress*, the proposed site for the monument is Greenwood Memorial Park in Renton, Washington, not far from the site of Hendrix's present grave.

Initial plans suggest a 28-foot high structure, 56 feet in diameter, in the form of a granite dome supported by nine pillars, which will cover a bronze statue of Hendrix modelled on a photo taken at his immortal performance at Woodstock. A decorative frieze and accompanying benches form part of the design, while the numbers three and nine — special numbers to Jimi — have been incorporated into the proposal.

Purple flowers will be irrigated by a water feature, and the construction will be illuminated at night. The monument will also include 60 crypts, each of which have ghoulishly been reserved for members of the star's family.

The project has aroused controversy on two counts; firstly, Experience Hendrix — the company in control of Jimi's estate and ongoing business — has invited fans to contribute to the \$500,000 project rather than financing the it themselves. Secondly, fans have expressed dismay that Jimi's remains may be exhumed and relocated to the site. Discussions between Hendrix's family and fans continue at time of press, but the monument is scheduled to be unveiled on 18<sup>th</sup> September this year — the 30<sup>th</sup> anniversary of Jimi's death.

*Jimpress are at PO Box 218, Warrington, Cheshire, WA5 2FG.*



## RADIO STARS AGAIN

### *John's Children man back with gigs*

**ANDY ELLISON**, the charismatic singer with **JOHN'S CHILDREN** and the **RADIO STARS**, is back with a marathon series of concerts that see the return of those two groups and his other project, the short-lived 70s band, **JET**.

John's Children — who at one point counted a young **MARC BOLAN** among their ranks — have recently reformed for gigs around the world, but Ellison is planning concerts in the UK and Holland around the end of March that will see him front all three groups on one night!

Ellison told *RC* that the project is to coincide with the release of a

new Dutch CD compiling the original Jet album, plus some tracks from their unreleased second LP.

Also in the works is a brand new John's Children album — their first new material in over 30 years — which is provisionally titled "Bonfire At The Baxters" and should see the light of day in the spring.

Although no dates for the gigs have been set, there will be guest appearances from Martin Gordon (who played with all three outfits), Chris Townshend, original Radio Stars Ian McLeod and Trevor White, and John's Children and Morrissey man Boz Boorer.

*See page 94 for our Radio Stars feature.*

## RICK DANKO

**RICK DANKO**, bassist with **THE BAND**, died shortly before Christmas from a heart attack, reports *Peter Doggett*. Two years ago, the news would have raised few eyebrows, as after several shambolic years with his reformed 60s supergroup, Danko was arrested on charges of heroin possession and briefly imprisoned.

The drama shocked him back to his senses, and ironically, he was reported to have been in better health than for many years, and had just returned from a promotional tour for his latest live album. Like his fellow Band members, Danko graduated from the bar-room rock'n'roll scene as part of Ronnie Hawkins' back-up group.

Their career was transformed in the mid-60s when they were poached by Bob Dylan as the support crew for his first electric world tour. Danko's aching voice, a sublime blend of Southern soul and country, was a vital ingredient in the Band's subsequent success, while his rhythm section partnership with drummer Levon Helm was the envy of everyone from the Beatles to Cream.

Danko promised to emerge as a songwriter in the Band's early years, providing the melody for Bob Dylan's "This Wheel's On Fire". But his prime contribution was as lead vocalist on some of the group's most affecting material, including "Stage Fright" and "It Makes No Difference". When the Band split up in 1976, he began work on a solo album, issued as "Rick Danko" in 1978. Workmanlike rather than inspired, its highlight was "Small Town Talk", an Americana classic he'd penned with R&B composer Bobby Charles.

Thereafter, Danko opted for the easy route through his career, if not his personal life, playing bars, clubs and small halls with varying combinations of his fellow ex-Band members, and also collaborating on two albums with folkie Eric Andersen. His most recent record was "Live On Breeze Hill", which proved that although he had no new tunes to offer, he was singing better than he had done since the mid-80s. Danko's death effectively marks the end of the Band, nearly 40 years after the group first began to come together in Canada.





## COMPETITION WINNER RC 243

### TORI AMOS SIGNED LP

Tori plays a Bosendorfer piano.  
Jim Nixon, London E4

• The New Year's honours list saw **DIRE STRAITS** man **MARK KNOPFLER** and saxophonist **COURTNEY PINE** bestowed with OBEs, while **SLADE** frontman **NODDY HOLDER** is now an MBE, and **SHIRLEY BASSEY** is a dame. Receiving knighthoods were classical composer and one-time Apple Records artiste, **JOHN TAVENER**, and Virgin supremo **RICHARD BRANSON**.

• **MARILYN MANSON** fans who'd like to get a better idea of what's going on in the shock-rocker's fevered mind should head towards his website at [www.marilynmanson.com](http://www.marilynmanson.com), where they can view 21 watercolours by the man, which apparently bear the influence of artists Picasso and Kandinsky.

• Prog legends **YES** are to release a special tour edition of their latest album, "The Ladder" on 31<sup>st</sup> January. A second CD will include the live tracks "Homeworld", "The Messenger" and the enhanced track "All Good People", recorded at their recent House Of Blues gig in Los Angeles.

• Canadian country singer **HANK SNOW** died over Christmas, aged 85. The rocking train rhythm of "I'm Movin' On", Snow's biggest hit, was not only one of the triggers for rock'n'roll, but also inspired cover versions from **RAY CHARLES** and **THE ROLLING STONES**. Snow first recorded in the late 30s, and continued to work as a member of the *Grand Ole Opry* until shortly before his death. Heavily influenced by **JIMMIE RODGERS** in his early years, Snow became an icon for later generations of country singers, and also played a large part in launching **ELVIS PRESLEY**'s career — he briefly served as the King's co-manager before Colonel Tom Parker took over the reins.

• EMI release the second batch of albums in their Classic Rock series on 7th February, with CD issues of **UFO**'s "Phenomenon" and "Force It", the **MICHAEL SCHENKER GROUP**'s "MSG", **GREAT WHITE**'s "Once Bitten", **IAN HUNTER**'s "Short Back & Sides", **MANOWAR**'s "Battle Hymns" and "Harder Faster" by **APRIL WINE**.

## RECORD FAIRS DIARY FEBRUARY 1999

### London

**Camden, Electric Ballroom**  
Saturdays 5th & 19th February  
**Ealing Broadway, Town Hall**  
Saturday 5th February  
**Finchley, Torrington Arms**  
Fridays 18th & 25th &  
Saturday 26th February  
**Hammersmith, The Hop Poles**  
Saturday 19th February  
**London Victoria, Horticultural Halls**  
Saturday 19th February  
**Putney, The Castle**  
Saturday 26th February  
**Shepherd's Bush, Village Hall**  
Wednesdays 16th & 23rd February  
**Walthamstow, Ross Wyld Hall**  
Thursday 24th February  
**Wimbledon, St Mark's Church Hall**  
Saturday 5th February

### Elsewhere in the U.K.

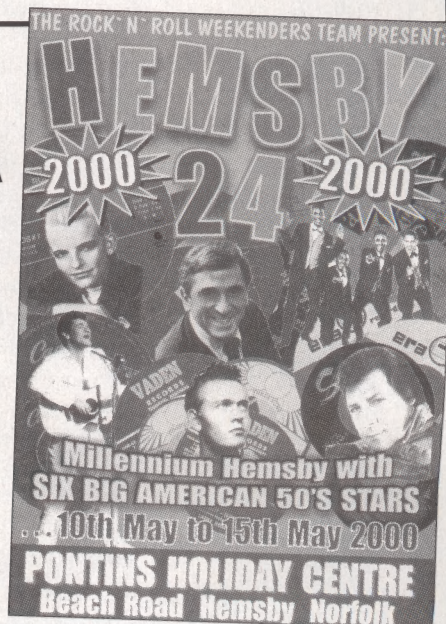
**Banbury, Town Hall**  
Saturday 19th February  
**Bath, Pavilion**  
Sunday 20th February  
**Bexleyheath, Christ Church**  
Saturday 5th February  
**Bournemouth, Pavilion**  
Saturday 26th February  
**Bristol, Watershed**  
Sunday 27th February  
**Canterbury, St Thomas' Church Hall**  
Saturday 12th February  
**Chelmsford, Shire Hall**  
Saturday 5th February  
**Enfield, Celbic Hall**  
Sunday 27th February  
**Epping, Church Hall**  
Saturday 19th February  
**Exeter, St George's Hall**  
Saturday 5th February  
**Glasgow, Scottish Exhibition & Conference Centre**  
Saturday 5th & Sunday 6th February  
**Ilford, Town Hall**  
Saturday 26th February  
**Leamington, Town Hall**  
Saturday 12th February  
**Leeds, Brunswick Buildings**  
Saturday 12th February  
**Leek, Maude Institute**  
Saturday 12th February  
**Liverpool, The Gladstone Hotel**  
Sunday 13th February  
**Luton, University**  
Saturday 12th February  
**Maidstone, Agricultural Hall**  
Sunday 13th February  
**Manchester, New Century Hall**  
Saturday 26th February  
**Northampton, Derigate**  
Saturday 12th February  
**Orpington, Crofton Halls**  
Sunday 6th February  
**Oswestry, Oswestry F.C. Social Club**  
Saturday 26th February  
**Oxford, Town Hall**  
Saturday 5th February  
**Plymouth, New Continental Hotel**  
Sunday 6th February  
**Portsmouth, Pyramids**  
Sunday 20th February  
**Rainham, Rainham Mark Social Club**  
Sunday 20th February  
**Rugby, St Andrew's Church House**  
Saturday 26th February  
**Sheffield, Ponds Forge**  
Saturday 19th February  
**Slough, St Ethelberts Church Hall**  
Saturday 12th February  
**Southampton, Guildhall**  
Saturday 26th February  
**Stoke-on-Trent, Hanley Y.M.C.A.**  
Sunday 27th February  
**Surbiton, Assembly Rooms**  
Sunday 20th February  
**Swansea, Leisure Centre**  
Saturday 19th February  
**Telford, Belmont Hall**  
Saturday 19th February  
**Woking, Leisure Centre**  
Sunday 27th February

## ROCK'N'ROLL EXTRAVAGANZA

*Dust down those blue suede shoes*  
Rockers can celebrate the new millennium by heading for the Hemsby 24 Rock'n'Roll Weekender at Pontins' holiday centre at Hemsby, Norfolk.

The five-day 50s marathon, from 10<sup>th</sup> to 15<sup>th</sup> May, will include appearances by US luminaries **RONNIE DAWSON**, **FREDDIE BELL**, **TOMMY SANDS**, **LARRY DONN**, **JOHNNY FAIRE** and the doo-wop outfit the **OLYMPICS**, as well as dozens of other acts from all over the world.

There's also a record fair and related activities such as jiving lessons and a jam session. For more information, contact PO Box 339, Lincoln, LN6 7YW, phone 01522 509067 or go to [www.hemsbyrocknroll.co.uk](http://www.hemsbyrocknroll.co.uk).





# INFORMATION STATION

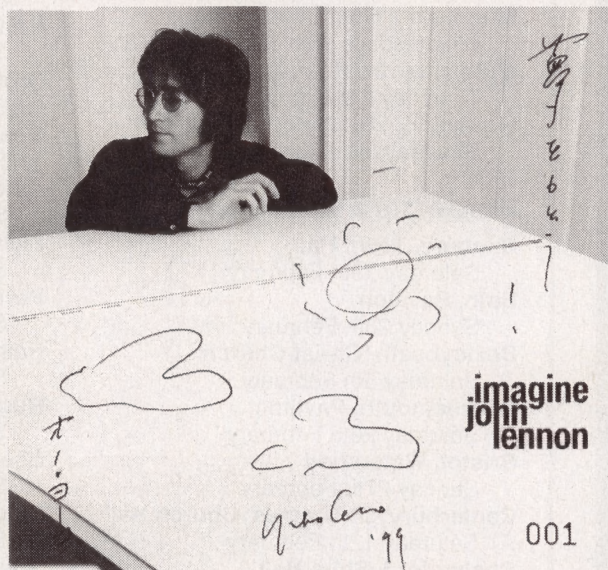
LET J. R. BLANDFORD TAKE YOU BY THE HAND AND LEAD YOU THROUGH FIELDS OF JOHN LENNON PROMOS AND MEL C INTERVIEW DISCS. SHEER PROMO HEAVEN...

A certain **JOHN LENNON** hogs the No. 1 spot in this month's chart, thanks to Parlophone's charity fund-raising initiative for Shelter, thought up by none other than Yoko Ono. Upon the eccentric avant-garde artiste's request, Parlophone pressed nine consecutively numbered CDs of the reissued "Imagine" single and then asked ten randomly selected artists to customise the sleeves. The result? Well, in addition to Yoko's contribution, a selection of generally poorly-executed signed artwork by the likes of **BONO**, **ROBBIE WILLIAMS**, **TINA TURNER**, **THE DIVINE COMEDY**'s Neil Hannon, **RONAN KEATING**, **BLUR**'s Graham Coxon, **PET SHOP BOYS**, **BRIAN MAY** and, of course, the ever-lovely **GEORGE MICHAEL**. This unique collection has been auctioned off to lucky bidders, with all proceeds going to the above-mentioned help-the-homeless charity. The result of this is that each CD is a guaranteed collector's item which you're not likely to chance across in your local HMV. It's ludicrous to place

individual values on each of these little beauties, but it's safe to say that as the sale managed to realise over £3000, each example must be worth around £300 (with the

exception, of course, of George Michael's effort, which shouldn't set you back more than a fiver). More affordable, perhaps, is the standard 3-track promo, currently fetching a much more sensible £20.

We also have the usual line-up of promo regulars this month, most exciting being interview CDs from North London ska-boys **MADNESS** and the enormously-talented (snort!) singer **MELANIE C**. Housed in glossy card sleeves, these are rated at a princely £30 each. Other offerings come from Minneapolis maestro **THE ARTIST**, whose "Greatest Romance Ever Sold" has been pressed up as a radio CD-R featuring four fabulous remixes worth around £25; and **THE BYRDS**, who take advantage of their recently remastered and expanded back catalogue with a double-CD comprising all the reissue bonus tracks as well as the original "Untitled" 2-LP set. Entitled "Untitled / Unissued", this deluxe set is jumping into paying punters' hands for a mere £20.



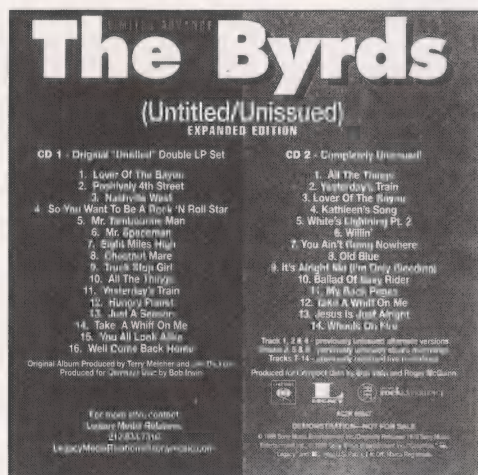
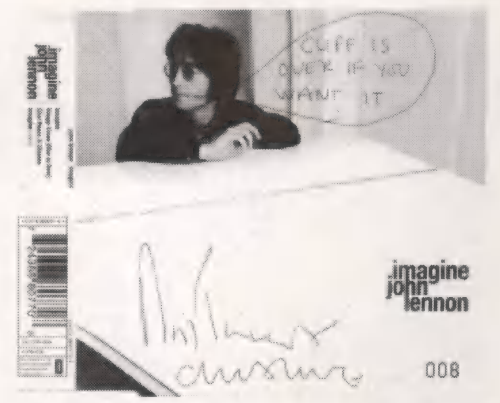
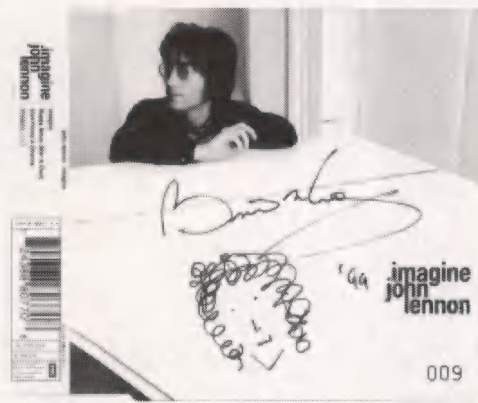
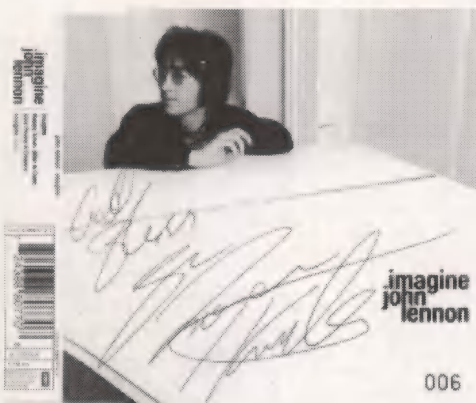
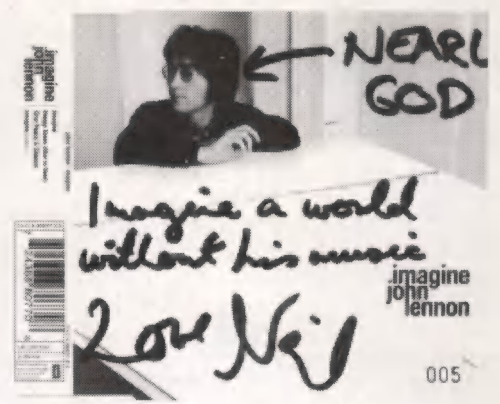
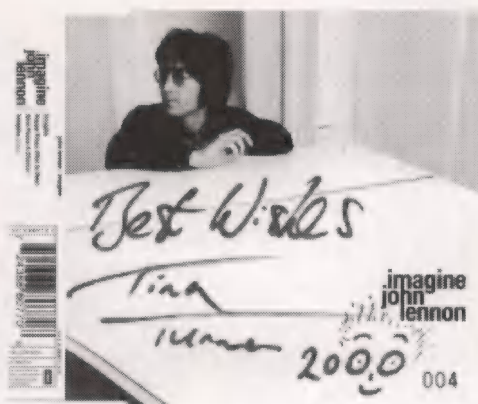
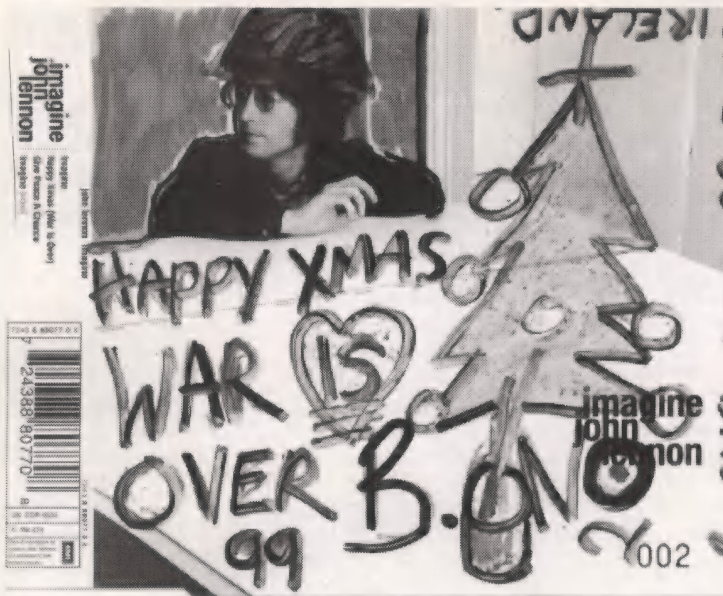
## TOP 20 PROMO CHART

*Please remember that promo prices tend to fluctuate wildly — shop around.*

1. JOHN LENNON	Imagine (10 3-track numbered CDs, customised 'celebrity' artwork, Parlophone) each approx. £300
2. MADNESS	Wonderful Interview (CD, card sleeve, Virgin MAD CD INT 1) ..... £30
3. MEL C	Northern Star Interview (CD, card sleeve, MELC CD INT 1) ..... £30
4. THE CURE	Bloodflowers (full album CD, jewel case, Fiction CURE 1) ..... £30
5. PRINCE	The Greatest Romance Ever Sold Remixes (4-track radio CD-R, Masterpiece) ..... £25
6. SHERYL CROW & FRIENDS	Live At Central Park (CD-R, A&M 490 574-2) ..... £20
7. THE BYRDS	Untitled / Unissued (US 2-CD, jewel case, Columbia AC2K 65847) ..... £20
8. PAUL McCARTNEY	Try Not To Cry (US 1-track CD, jewel case, Capitol DPRO 7087) ..... £20
9. BOB DYLAN	Million Miles (European 4-track sampler CD, card sleeve, Columbia SAMPCM 7194) ..... £20
10. GEORGE MICHAEL	Songs From The Last Century (full album CD, card sleeve, Virgin CDVDJ 2920) ..... £20
11. R. E. M.	The Great Beyond Radio Edit (CD-R, card sleeve) ..... £20
12. JOHN LENNON	Imagine (3-track CD, card sleeve, Parlophone CDRDJ 6534) ..... £15
13. PRIMAL SCREAM	Exterminator (full album CD, card sleeve, Creation CRECD 239P) ..... £15
14. THE CREATURES	Hybrids (full album CD, stickered PVC sleeve, DUKE 66 CD) ..... £15
15. DAVID BOWIE	Survive (2-track CD, card sleeve, Virgin VSCDJ 1767) ..... £15
16. GENESIS	Carpet Crawlers 1999 Radio Edit (CD, card sleeve, Virgin CRAWLCDJ 8) ..... £12
17. JEAN-MICHEL JARRE	C'est La Vie Radio Edit (with Natacha Atlas, CD, card sleeve, Epic XPCD 2439) ..... £12
18. FIONA APPLE	Selections From When The Pawn Meets The Conflict (US 3-track sampler CD, digipak, Columbia ESK 46319) ..... £12
19. SIMPLY RED	Wave The Old World Goodbye (2-track CD, stickered slimline case, East West PRO 1728) ..... £10
20. STING	Desert Rose (2-track CD, jewel case, ROSE 1) ..... £10

*Thanks to Spellbound, Energy & Murray Chalmers at Parlophone.*







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## Postage: Video or Magazine = same as for LP

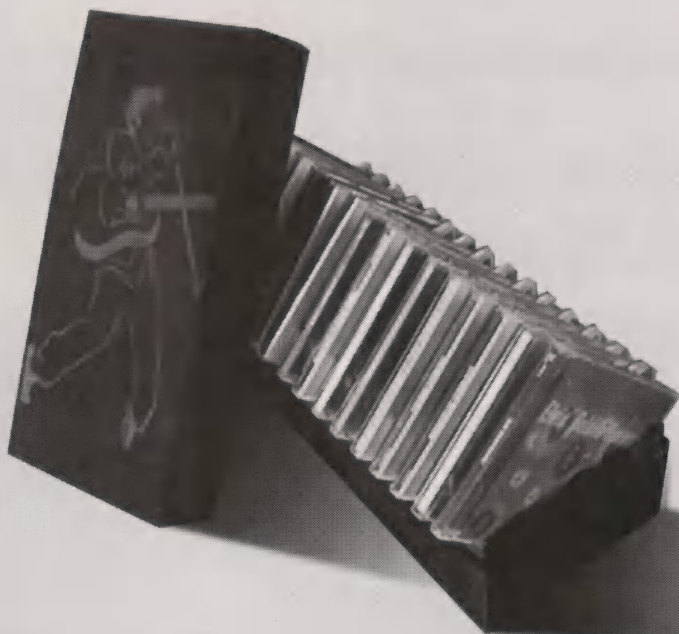
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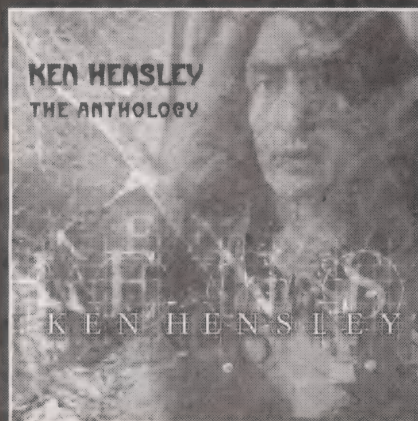


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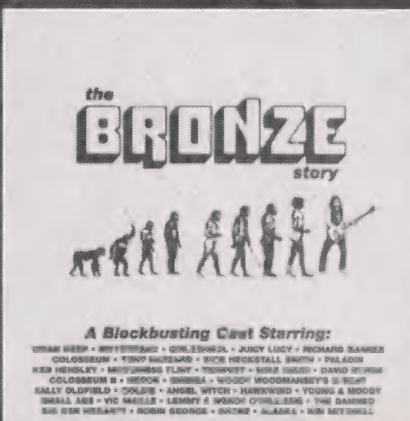


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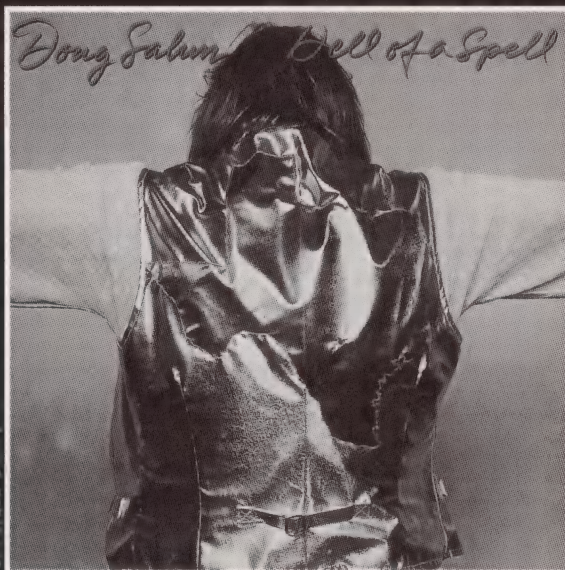
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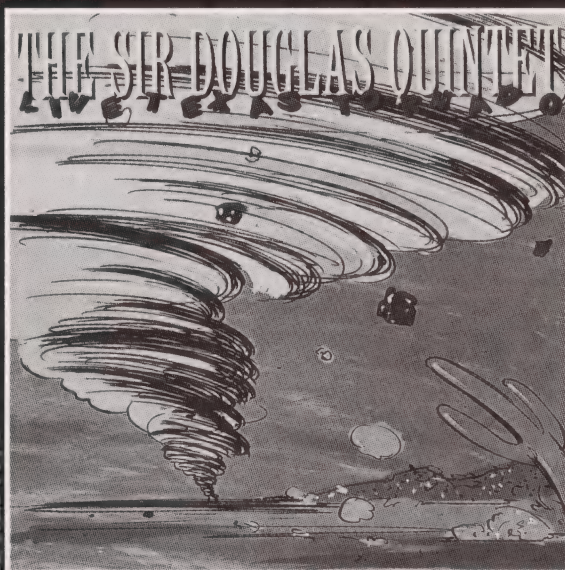


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Westfauster - In A Kings Dream (dreamy progressive psych)... CD, £12.00  
Wizz Jones - Magical Flight (UK acoustic legend)... CD, £13.00  
Woody Guthrie - The Woody Guthrie Story... 4xCD box, £12.00  
Yancy Derringer - Openers (US hard prog / psych)... CD, £12.00  
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Flower Kings - Retropolis (1996 album)... CD, £13.00  
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Quad - Quad (Gary Ramon from Sundial)... LP, £15.00  
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Senser - Asylum (1998 album)... CD, £11.50  
Seventh Seal - Seventh Seal (blinding new Space Rock)... LP, £15.00  
Sons Of Selina - Nour D'Oui / Fire In The Hole... each CD, £10.00  
Sundial - Reflector (very few copies left of Second Album)... LP, £10.00  
Tombstone Valentine - Hidden World (great new US band) CD, £13.00  
Trip Hill - Shoe String (wonderous new Italian psych)... LP, £15.00  
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Ash Ra Tempel - The Private Tapes... D/CD, £15.00  
Cosmic Jokers - Planet Sit in... CD, £11.50  
Deuter - D, Haleakala (mind melting)... each CD, £12.00  
Guru Guru - Mani Und Seine Freunde... CD, £12.00  
Harmonia - Music Von Harmonia (official Japanese issue)... CD, £20.00  
Novalis - Sommerabend... CD, £13.00  
Os Mundi - Latin Mass (Kraut Rocks answer to Electric Prunes)... CD, £12.00  
Popol Vuh - Letzte Tage - Letzte Nacht... LP, £10.00

## Stoner Rock

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Heads - Relaxing With (stunning garage fuzz)... CD, £11.50  
Kyuss - Blues For The Red Sun / Sky Valley... each CD, £10.00  
Monster Magnet - Powertrip (stoner rock gods)... CD, £13.00  
Nebula - To The Centre... CD, £13.00, LP, £11.00  
On Trial - New Day Rising (Danish Stoner/Psych)... CD, £10.00  
Orange Goblin - Time Traveller Blues... CD, £13.00  
Stoned Revolution - The Ultimate (stoner comp)... CD, £13.50  
Unida - Coping With The Urban Coyote (ex-Kyuss)... CD, £13.00

## Books And Magazines

13th Floor Elevators - The Complete Reference File... £13.50  
Adrift In The Ether - (current psychedelic underground scene)... £19.50  
Crack In The Cosmic Egg (Kraut Rock bible)... £20.00  
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# QUEEN

## THE TOP 20 BRIAN MAY AND ROGER TAYLOR SOLO RARITIES

DISCOGRAPHIES BY RINUS AND MARIJAN WALSTIJN, ILLUSTRATIONS FROM THE COLLECTION OF JON JEMMETT



**T**o the average pop fan, the name Queen will conjure up images of a moustachioed man in tight-fitting spandex leading a stadium-full of people in a rousing chorus of "We Are The Champions". While Freddie Mercury was certainly an unforgettable frontman, it's often easy to overlook the contributions offered by the other members.

We covered the solo career of Freddie Mercury in RC 239 last year, so now it's time to put Brian May and Roger Taylor's

extra-curricular activities under the microscope. We've picked the brains of Europe's top Queen experts to compile the Top 20 worldwide rarities for Messrs May, Taylor and Taylor's spin-off group, the Cross.

While bassist John Deacon has been content to record and perform within the confines of the Queen set-up (save for a brief excursion as part of the Immortals for 1986's *Biggles* movie soundtrack, among other session work), May and Taylor have both extensively worked on their own solo projects.

Over the years, Brian May has built up a reputation as being one of the country's top guitar craftsmen, but the silvery tones of Mr Mercury tended to overshadow Brian's own delicate voice, which made a memorable appearance in the elegant Queen single, "Who Wants To Live Forever". Roger Taylor meanwhile, was the member with the most ambition outside of the group, having fronted his own band as early as 1966, and carved out a solo career with his 80s group, the Cross, who took Queen's rock sound as the template for their own hard-edged approach.



# BRIAN MAY



With such a hugely talented group as Queen to work with, it's no wonder that Brian May was something of a late starter when it came to solo work. For a long time, he amused himself "out of school hours" by guesting on other people's records, both as performer and producer.

His most well-known productions must be Anita Dobson's album "Talking Of Love", and demonstrating his sense of humour, the 1991 *Comic Relief* charity single, "The Stunk" by Hale and Pace, and the infamous cover of the legendary "Bohemian Rhapsody" by *Comic Strip* comedians Bad News. The most collectable Brian May production must be for Japanese singer Minako Honda's 1986 album "Cancel", and the single "Golden Days", 7" promos of which are worth around £150.

## DIVERSE

A full list of Brian's guest appearances would fill a whole article of its own (and in fact did back in 1997, in *RC* 220, in which we compiled the great lost Brian May album), but the man with the Red Special guitar has appeared on tracks as diverse as Lonnie Donegan's "Putting On The Style" in 1978, "Self" by 80s girl band Fuzzbox, Holly Johnson's "Love Train" in 1989, "Blow The House Down" by Living In A Box, and tracks by Cozy Powell, Extreme, Judie Tzuke and Carmine Appice's array of axe-wielding greats, "Guitar Zeus" in 1996. May's work on the "Radio Voices" album by Chris Thompson means that this record can now fetch around £60, and his appearance on Meat Loaf's little-known 1987 "Time For Heroes" single, released to benefit the USA Special Olympics charity, has ensured that several issues of this record have reached our Brian solo Top 20.

Although Brian May's solo career proper didn't really begin until around the time of Freddie Mercury's death in 1991, his first major work outside Queen was the enigmatically-named Star Fleet Project. Initially a loose jam session with friends at LA's Record Plant studio in April 1983, the group eventually boasted Brian and Eddie Van Halen on guitars, keyboardist Fred Mandell, REO



No. 1: The 1996 "Coca Cola Presents Brian May Live" CD-R from Australia.



No. 2: "Play Me First"! Disc one of the "Album Networks Present Brian May Live" CD.



No. 2: "Play Me Second"! The second half of the 1998 US radio show live CD.





Top left: No. 3, the "Pinocchio" multimedia press kit CD; Top Right: the shaped "Pinocchio" promo CD (No. 6); Above: the Japanese laserdisc for "Brian May Live At The Brixton Academy" (No. 7); Below: the "Another World" press kit from 1998 (No. 8).



Speedwagon drummer Alan Gratzer and bassist Philip Chen.

A lengthy jam, later entitled "Bluesbreaker" was recorded, but May marshalled the band into attempting a cover version of the theme tune to the children's sci-fi TV series, *Star Fleet* — apparently a great favourite of Brian's son Jimmy. The sessions also produced a version of an old May number, "Let Me Out". The three finished tracks were collected on the mini-LP, "Star Fleet Project", released in October 1983. While the UK edition of the album is now worth £20, a luxurious Japanese release is now valued at £50.

May decided to complete the 1980s as a full-time member of Queen, with only the odd guest appearance or production job here or there. It wasn't until 1991 that the possibility of another solo project was mooted. That summer, Brian had been approached by advertising agency Ogilvy and Mather to write a song for their new Ford Motor Company TV campaign. Intrigued by the commission, Brian came up with "Driven By You", which hit the airwaves in July, and was successful enough to warrant a single release. Unfortunately, the date was fixed as 25th November 1991, just one day after the tragic death of Freddie. Although May had expressed his doubts as to the timing of the release, the seriously ill Freddie insisted that Brian should go ahead regardless of his condition, quipping that his death would boost sales!

## AFTERMATH

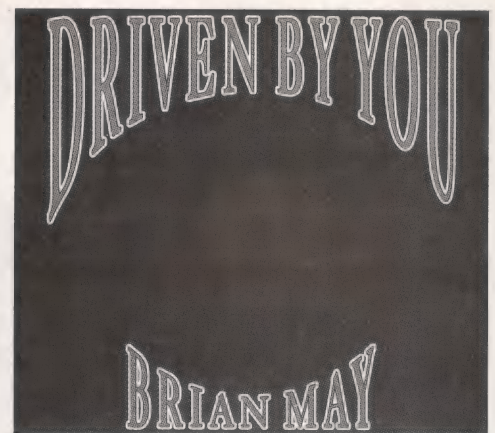
With this offbeat encouragement, May threw himself into working on his own solo album in the immediate aftermath of Mercury's death. The follow-up single, "Too Much Love Will Kill You" was emotionally premiered at the Freddie Mercury Tribute concert at Wembley during Easter 1992, and the accompanying album, "Back To The Light", featured guest appearances from the late drummer Cozy Powell and Def Leppard's Joe Elliot. Among the numerous promos for the "Too Much" single came a special bottle of non-alcoholic wine given away at the album launch! It's not clear what this had to do with the song, but expect to pay around £150 for the privilege of owning one...

In between "Back To The Light" and its 1998 follow-up, "Another World", came a multitude of different projects for Brian. He was commissioned to provide the theme tune to the ITV comedy drama series *Frank Stubbs Promotes* in 1993 entitled "The Business", which has appeared on a handful of CD acetates, while his theme for the second series, "On My Way Up" hasn't been officially aired.

Another major project was the soundtrack to the 1996 film, *The Adventures Of Pinocchio*, for which May provided songs and incidental music. The epic eight-minute "Il Colosso" was pencilled in as a single and the US record company sent out unique shaped picture CDs to radio stations. However, the stations' auto-changer CD players couldn't handle the Pinocchio-shaped discs and the entire print run was reportedly destroyed. However, those that sneaked out and are now worth £150.

With Brian currently conducting Queen business after the release of "Greatest Hits III", it may be some time before we hear the next instalment of the May solo saga. However, history proves you can't keep a good man down...



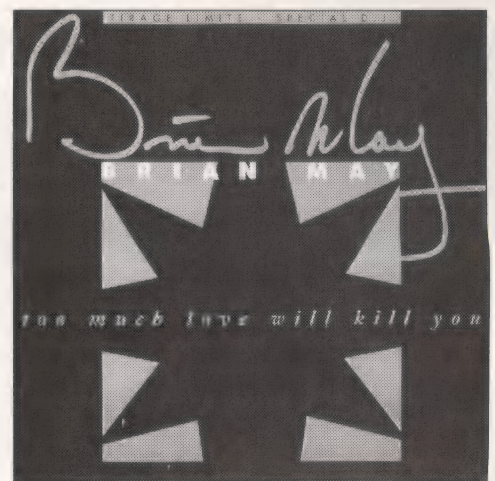
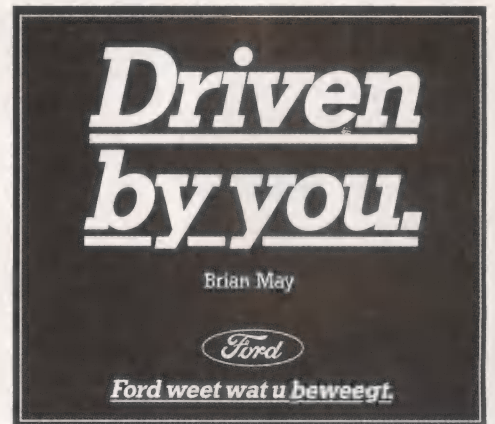


Top left: The German CD single for the Brian May/Meat Loaf single, "A Time For Heroes" (No. 12); Left: A promo CD for Brian's theme for the Frank Stubbs Promotes TV show, "The Business" (No. 17); and Above: the Canadian cassette for the "Star Fleet Project" mini-LP, now worth £60 (No. 19).



## Brian May Top 20 Worldwide Rarities

Title	Current Mint Value
1) COCA COLA PRESENTS BRIAN MAY LIVE (PL BRIM 01 01, Australia, CD-R, issued for exclusive Coca Cola broadcast, 1996) .....	£350
2) THE ALBUM NETWORKS PRESENTS BRIAN MAY (Hollywood, no cat. no, US 2-CD-R radio special for <i>Rock 103.5</i> Chicago in plain p/s, with program log and cue sheets, broadcast 10-13 September 1998) .....	£250
3) THE ADVENTURES OF PINOCCHIO (FCM 961019, France, picture CD, multi-media press kit with unique p/s, France, 1996) .....	£175
4) ANOTHER WORLD (EMI 494 973 1, LP, picture disc/white vinyl test pressing, 1998) .....	£175
5) DRIVEN BY YOU (EMI B-MAY MPD-1, UK, CD test pressing with slightly different mix, 1991) .....	£175
6) THE ADVENTURES OF PINOCCHIO: Il Colosso / Kiss Lonely Goodbye (BOD DOGO 1000-006, US, withdrawn promo, shaped picture CD, p/s, 1996) .....	£150
7) LIVE AT BRITTON ACADEMY (Toshiba EMI TOLW-3178, Japan 12" laserdisc with p/s and obi, 1993) .....	£150
8) ANOTHER WORLD (EMI, UK, 20.5 cm x 14.5 cm promo box with album sleeve, containing video EPK, CD, 4-page press release and 3 promo photographs, 1998; also press pack in special envelope, with album sleeve and release info on the back, contains CD with promotional sticker on reverse, album information and a slide of the album cover with company prints, 1998) .....	£150 / £100
9) DRIVEN BY YOU (Edited) / (Pollarded) / (Special) / (Proper) (EMI RDJ 6304, UK, promo 7", unique p/s, 1991; also UK promo CD, EMI CDR DJ 6304, unique p/s, jewel case, 1991) .....	£150 / £100
10) DRIVEN BY YOU (Holland, CD box with special Ford Escort promotional p/s, contains no CD, but includes a 5" CD-print mail-order form for Dutch CD single, 1991; also Dutch 3-track CD, EMI 20 4586 2, with unique blue/white title p/s with Ford logo, jewel case, 1991) .....	£125 / £100
11) TOO MUCH LOVE WILL KILL YOU (EMI 1 SP 1612, France, 1-sided 12" promo with unique p/s, 1992) .....	£100
12) A TIME FOR HEROES (with Meat Loaf, EMI SAMP 2378, Germany, 1-track promo CD, unique p/s, 1987) .....	£100
13) A TIME FOR HEROES (7" edit) / (Instrumental) (with Meat Loaf, some with card booklet published by <i>Radio &amp; Records</i> magazine [8801997 PM 102], ORP 060187 D, US, 2-track CD, p/s, 1987; also cassette [ORP 012387], and 12" [ORP 030187], in unique p/s) .....	£100 / £75 / £60 / £50
14) TOO MUCH LOVE WILL KILL YOU (LP Version) / (Live) / (Piano Version) (Hollywood HRPRED 10343 2, withdrawn promo CD, p/s, 1992) .....	£90
15) LAST HORIZON (EMI HORIZON 1, UK, 3-track promo CD, no p/s, 1992) .....	£85
16) IL COLOSSO (no label or cat. no., US, CD-R in unique p/s with press release, 1996) .....	£85
17) THE BUSINESS (Radio Edit 4.33) (Hollywood, no cat. no., US, 1-track promo CD-R, with custom title p/s, 1998; also Rock Radio Mix 1-track promo CD-R, with custom title p/s, 1998) .....	£75
18) STAR FLEET (7" version) / (Edit) (Capitol SPRO 9009, US, 12" promo in deluxe stickered plain p/s, 1983) .....	£60
19) STAR FLEET PROJECT (Capitol 4LP 15014, Canada/US, cassette, unique p/s, 1983) .....	£60 / £50
20) STAR FLEET PROJECT (EMI EMS 41013, Japan, 12" mini-LP, p/s with obi and 4-page insert, sample copy, 1983) .....	£50



From the top: The promo CD for "Driven By You" (No. 9); the promo 7" for the same single (No. 9); the Dutch CD for "Driven By You" (No. 10); and the French promo 12" for "Too Much Love Will Kill You" (No. 11).



# ROGER TAYLOR



Aside from the Mercury yodel and the warm May guitar tones, one of the other notable ingredients in the magic mix that was the Queen sound was Roger Taylor's harmonies. Who can forget Taylor's ear-piercing shrieks at the climax of "Bohemian Rhapsody"? Together with Brian and Freddie, Roger was the third part of the awesome Queen vocal sound, showcased on tracks such as the gospel-influenced "Somebody To Love".

Roger has added his personal touch to extra-Queen recordings dating back to Al Stewart's "Past Present And Future" album in 1973. The Queen drummer has also appeared on Gary Numan's "Dance" in 1981, Elton John's 1987 album "Leather Jackets" and — bizarrely — Shakin Stevens' "Radio" single in 1992. Taylor has also twiddled the knobs on albums by rockers Magnum, ex-Undertones man Feargal Sharkey, and the 1985 Top 5 hit for Jimmy Nail, "Love Don't Live Here Anymore".

## ACETATES

However, the rarest Roger Taylor solo rarities stem from his time *before* Queen: two 7" acetates recorded when he was with 60s beat combo the Reaction in his native Cornwall. The full story of the Reaction was told back in *RC* 196 in 1995, but suffice it to say the outcome of an impromptu recording session held in an old cinema in Wadebridge was this pair of historical artefacts.

The young Roger pounded the drums in his own unmistakable style as the Reaction performed four tracks for an EP: Acker Bilk's "Bona Serra", Rosco Gordon's "Just A Little Bit", Shelley Smith's "What's On Your Mind" and the James Brown number "I'll Go Crazy". Organist Mike Dudley recalled that after the four tracks were completed, the engineer approached the group and said: "Slip us £20 and you can make a 45". The Reaction eagerly accepted the offer, and the result was the coupling of the standard "In The Midnight Hour" and another Brown song, "I Feel Good (I Got You)". These two archive gems from 1966 are now extremely scarce and can now command around over £1500; it's thought that no more than half-a-dozen copies of each disc were made, and only three have since surfaced.

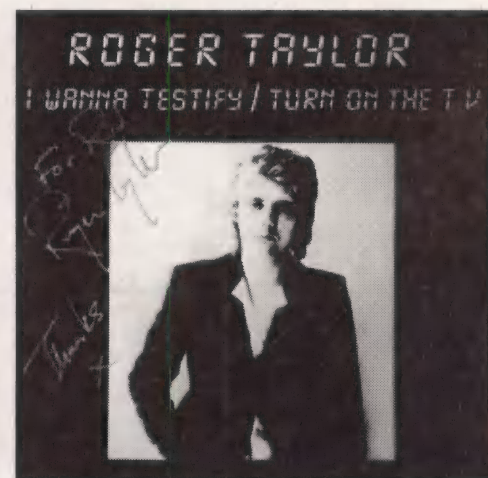
Even though Taylor was given plenty of scope during the Queen years to write his



No. 1: The 1966 EP recorded by Taylor's pre-Queen band, John Quayle and the Reaction.

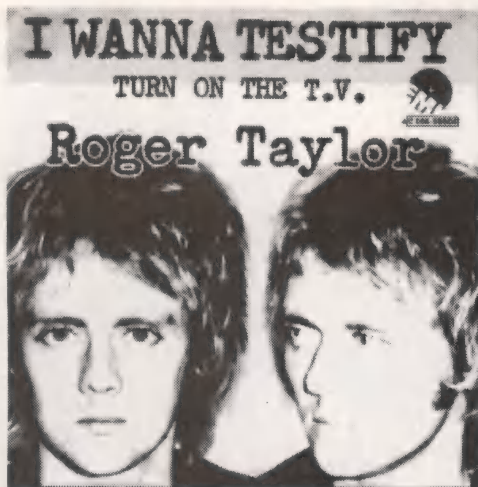


No. 2: The Reaction's "I Got You" 45, recorded on the same day as the 1966 EP.



No. 3: Some acetates of Roger's solo debut "I Wanna Testify" allegedly came in this sleeve.





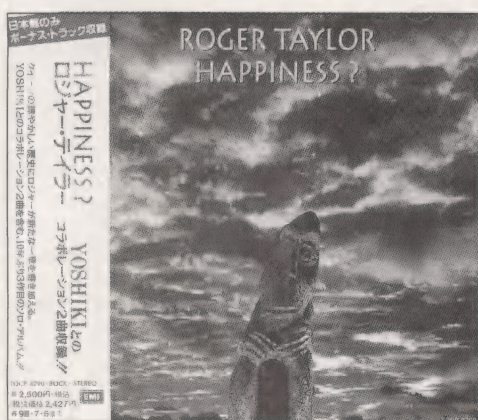
No. 8: The unique picture sleeve for the Belgian issue of "I Wanna Testify".



No. 4: The test pressing for the "Strange Frontier" LP, complete with unique sleeve.



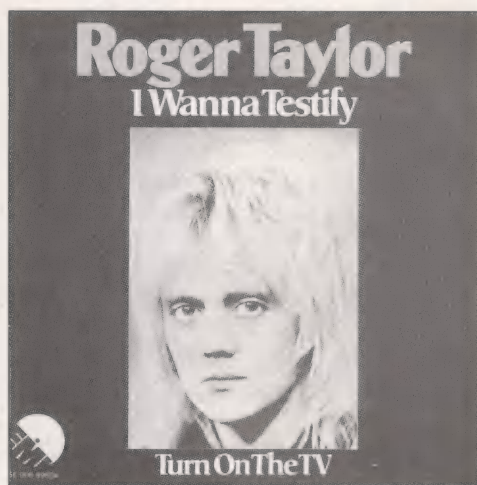
No. 5: Note the alternate artwork on this test pressing for the "Fun In Space" album.



No. 6: The rare Japanese edition of the "Happiness?" CD, complete with extra tracks.



No. 7: The Portuguese issue of Taylor's "Beautiful Dreams", worth around £500.



No. 9: The Dutch version of "I Wanna Testify", complete with a slightly out-of-date photo!



No. 11: The luxury Japanese issue of the "Let's Get Crazy" single from 1981.



No. 13: The 7" demo for Roger's "I Wanna Testify" single from 1977.



No. 14: Another Japanese single — this time for the 1984 "Man On Fire" single.

own material — witness group classics such as "Radio Ga Ga", "I'm In Love With My Car" and "A Kind Of Magic" — the drummer was actually the first member of the band to embark on a solo project. "I Wanna Testify" was a gospel song made famous by the Parliaments, and was reworked by Roger as a single in August 1977. Taylor performed the song as a solo piece, and stumped up the money for recording and pressing costs himself. The single didn't chart, but warranted a performance on Marc Bolan's TV show *Marc*, nevertheless. Standard UK copies are worth around £60, but you can pay over £1000 for original

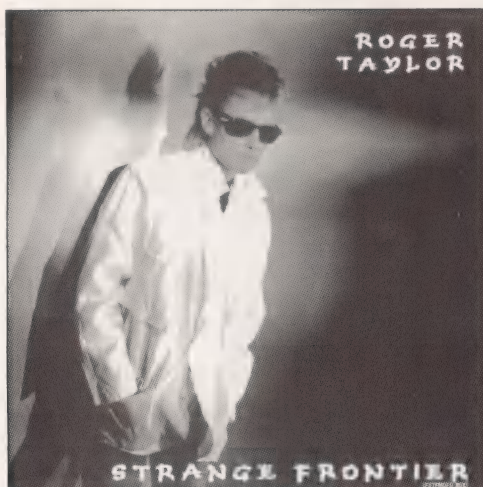
acetates, which were allegedly packaged in a picture sleeve.

All was quiet on the Taylor front until March 1981, with the release of the "Fun In Space" album, another virtually solo performance. The record was recorded at Mountain Studios in Montreux, and critical response was less than enthusiastic: the *NME* called it "a rich man's self-indulgence run riot". However, the Queen fanbase ensured a No. 18 chart placing for the LP, although the reggae-tinged single "Future Management" only made No. 49, and "My Country" didn't even come within sight of the Top 40. Early test pressings

of the album came with slightly different artwork (note the cover of the magazine the alien is reading).

Taylor's next album was "Strange Frontier" in June 1984, which included covers of Bruce Springsteen's "Racing In The Streets" and Bob Dylan's "Masters Of War", along with writing collaborations with Freddie Mercury on "Killing Time" and Status Quo's Rick Parfitt on "It's An Illusion". The single "Man On Fire" was described as "Meat Loaf and Bruce Springsteen chucked into the blender" by the press, and was accompanied by a video directed by Tim Pope (famous for Queen's "It's





No. 15: The scarce UK 12" for Taylor's 1984 single, "Strange Frontier", worth £65.



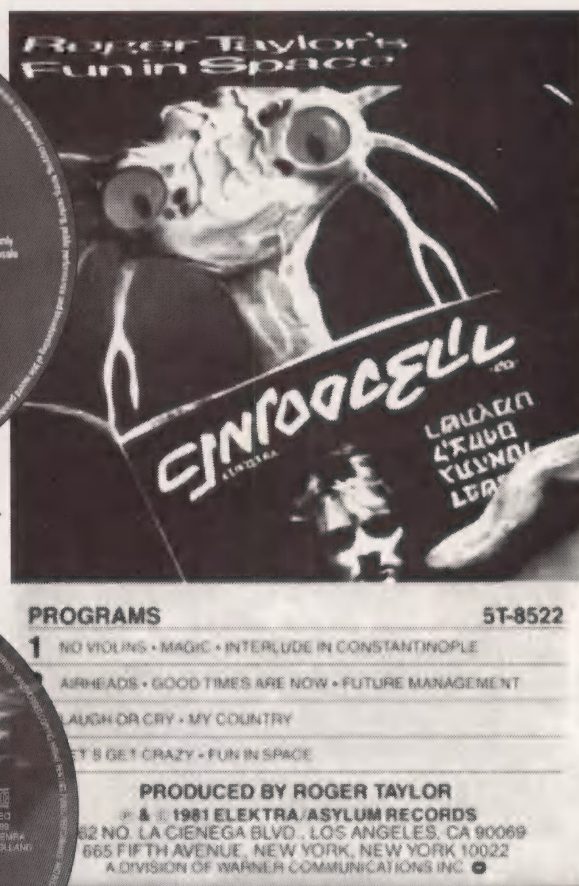
No. 18: Another rare UK 12", this time for the 1984 "Man On Fire" single.



No. 16: The withdrawn promo for 1998's "Pressure On" single.



No. 19: The Dutch 1-track promo CD for 1994's "Foreign Sand" single.



Above: No. 17: the rare US 8-track cartridge version of the "Fun In Space" album.

A Hard Life" clip and films for Talk Talk and the Cure), which was banned by MTV for apparently depicting a little girl trapped in a burning building.

While the album made No. 30, "Man On Fire" unfortunately stalled at No. 66, while the follow-up single, the rocky title track of the LP, didn't even register at all, which was probably due to the huge public profile that Queen were enjoying that year thanks to the massive success of "The Works".

## POLITICAL

While Taylor saw out the 80s from within the group format of the Cross, 1994 saw the now ex-Queen sticksman return with another solo album, "Happiness?". Taylor's most political album so far, it included a pop at Sky TV supremo Rupert Murdoch and the single "Nazis 1994", which bitterly denounced the rise of Hitler sympathisers in Europe and elsewhere: "They're saying now it never happened," spat the lyrics, "We gotta stop these stinking Nazis!". The track was Taylor's most successful solo single to date, making a respectable No. 22, which was nearly equalled by the follow-ups "Foreign Sand" (performed with Japanese keyboard wizard Yoshiki, and which reached No. 26) and "Happiness" (No. 32). The Japanese CD edition also included the Cross track "Final Destination".

Taylor's latest solo excursion was 1998's "Electric Fire", another collection of self-penned songs, except for the inclusion of John Lennon's "Working Class Hero". The launch

of the album successfully saw the musician enter the *Guinness Book Of Records*. On 24th September 1998, Roger and his band established a new world record for the largest internet audience by performing an exclusive

online concert to an incredible 595,000 fans.

Say what you like about Roger Taylor — he's not short of ambition, a trait that should see the man with the distinctive falsetto working hard well into the new century...

# Roger Taylor Top 20 Worldwide Rarities

Title	Current Min Value
1) WHAT'S ON YOUR MIND / I'LL GO CRAZY / BONA SERRA / JUST A LITTLE BIT (by John Quale & the Reaction, Sound Studios D 105 10, UK, 7" metal acetate, 1966)	£1,500+
2) I GOT YOU / IN THE MIDNIGHT HOUR (by the Reaction, Sound Studios D 105 11, UK, 7" metal acetate, 1966)	£1,500+
3) I WANNA TESTIFY / TURN ON THE TV (EMI no cat. no., UK, 7" acetate, 1977)	£1,000+
4) STRANGE FRONTIER (EMI SP 8406 JU, UK, LP test pressing, with unique p/s, no inner sleeve, 1984)	£750
5) FUN IN SPACE (EMI no cat. number, UK, LP test pressing, with unique p/s, 1981)	£750
6) HAPPINESS? (EMI TOCP-8290, Japan, 13-track promo CD with obi, includes "Final Destination" and "Dear Mr. Murdoch" [unreleased in Japan], 1994)	£500
7) BEAUTIFUL DREAMS / YOUNG LOVE (EMI 2004257, Portugal, 7", unique p/s, 1984)	£500
8) I WANNA TESTIFY / TURN ON THE TV (EMI 4C-006-99504, Belgium, 7", unique p/s, 1977)	£450
9) I WANNA TESTIFY / TURN ON THE TV (EMI 5C 006 99504, Holland, 7", unique p/s, 1977)	£350
10) SUPERSTAR COUNTDOWN (TBS Syndications TBS SC 042, Canada, 2-LP radio show, no p/s, 1985)	£150
11) LET'S GET CRAZY / LAUGH OR CRY (Elektra P 1529E, Japan, 7", unique insert p/s, 1981)	£150
12) NAZIS 1994 (Single Version) / Radio Mix / Makita Mix Extended / Big Science Mix (EMI 7243 8 81140 2 5, Holland, withdrawn CD, p/s, 1994)	£75
13) I WANNA TESTIFY / TURN ON THE TV (EMI 2679, UK, 7" demo, 1977)	£70
14) MAN ON FIRE / KILLING TIME (EMI EMS 17467, Japan, 7", unique insert p/s, 1984)	£80
15) STRANGE FRONTIER / TWO SHARP PENCILS / IT'S AN ILLUSION (Extended) (EMI 12 EMI 5490, UK, 12", unique p/s, 8/84)	£65
16) PRESSURE ON (EMI FIRE 1, Europe, withdrawn 3-track promo CD, p/s, 1999)	£65
17) FUN IN SPACE (Elektra 5T 8522, US, boxed 8-track cartridge, 1981)	£60
18) MAN ON FIRE (Extended) / KILLING TIME (EMI 12 EMI 5478, UK, 12", unique p/s, 6/84)	£50
19) FOREIGN SAND (with Yoshiki, EMI FOREIGN 1, Holland, 1-track promo CD, p/s, 1994)	£40
20) NAZIS 1994 (Single Mix) / (Radio Mix) (EMI 7243 8 81141 2 4, Holland, withdrawn CD, card p/s, 1994)	£40



# THE CROSS



After the success of Queen's final gig at Knebworth in 1986, the group took an extended break, partly because of Freddie's refusal to tour again due to the tragic effects of the debilitating AIDS virus. While Brian May took on a number of production duties and Freddie dabbled with opera, Roger Taylor decided to form his own band in the summer of 1987.

He had already recorded the majority of a new album earlier in the year, and now needed a group to perform the songs live. To recruit members, Roger placed an advert in the British music press, stating: "Drummer of a top rock band looking for musicians."

## CANDIDATES

After a lengthy selection process, Taylor whittled the candidates down to twenty bass players, twenty guitarists and twenty drummers, which were auditioned at the Paramount City club in Soho over three days. As the hopefuls played along to a backing track, they had no idea who was behind the project, nor that they were performing to a tape featuring Brian May!

The final line-up of the group featured of Clayton Moss on guitar, Peter Noone on bass (no relation to the Herman's Hermits singer), Josh Macrae on drums, and Queen's live keyboardist Spike Edney. Noone's identical



No. 2 in our chart of Cross worldwide rarities is this promo box set for the 1990 "Mad Bad And Dangerous To Know", complete with "Power To Love" video.





No. 5: The rare German CD single for "Final Destination", worth around £150.



No. 6: Another scarce German CD single, this time for "Liar" (no relation to the Queen song).



No. 3: The German "Life Changes" CD, withdrawn due to Freddie Mercury's death.



No. 4: The German "New Dark Ages" 12", complete with unique picture sleeve.



No. 7: The valuable German 12" version of the "Liar" single, worth around £150.

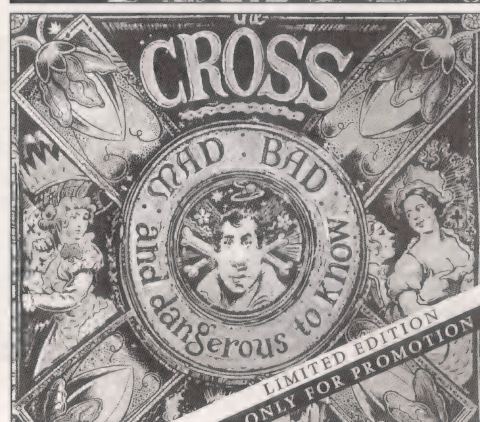
twin brother was also up for the gig, but didn't quite make the grade.

The band was given the name of the Cross (a title which Taylor insisted had no religious meaning), and the new group immediately headed for Ibiza to rehearse and remix some of the album's songs. Boasting a hard rock sound bolstered by the twin guitars of Taylor and Moss, the first release from the Cross was the dance-influenced "Cowboys And Indians" single in September 1987, followed by the charmingly-titled LP "Shove It!", named after a phrase frequently used by Roger's personal assistant, Chris Taylor.

## POSTHUMOUS

The LP included the track "Heaven For Everyone", with vocals by Freddie Mercury, who was replaced on the single version by Taylor's gruff tones. The track was later issued as a preview for the 'posthumous' Queen album, "Made In Heaven". Brian May also lent a hand, adding guitar to "Love Lies Bleeding".

The follow-up album, the rockier "Mad, Bad And Dangerous To Know", named after the poet Lord Byron, appeared in 1990. The group



Top: The Japanese CD of "Mad, Bad . . ." (No. 8); Above: the 4-track German promo CD for the LP (No. 9).

had moved to Parlophone (home of Queen), and the LP was promoted with a box set including an electronic press kit, and a 4-track sampler CD. This time around, Edney was replaced by Mike Moran on keyboards (who had worked with Mercury), and the album was largely written by the other band members as Taylor was also working on Queen material. Two tracks in particular demonstrated Taylor's interest in politics: "Old Men (Lay Down)" and "Final Destination". While the album didn't sell particularly well in the UK, it was a success in Germany.

Unfortunately, the third Cross album, "Blue Rock", was not issued in the UK, and the record was only released in Germany and Japan. After the death of Freddie in November 1991, a German single release of "Life Changes" was cancelled and the Cross pretty much folded, with Roger Taylor going solo again. The band played a gig at London's Marquee Club in December 1992, which was effectively their farewell show.

Special thanks to James Moran, Joe DeMelio, Paul Bird and Christian Haudaum's website at <http://hch.virtualave.net/index.htm>.





No. 10: The rare Japanese 3" CD of "Heaven For Everyone", packaged in a special long box.



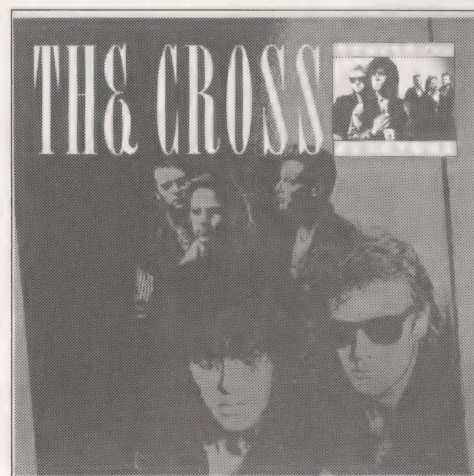
No. 13: The Japanese 7" edition of the Cross' debut single, "Cowboys And Indians".

## The Cross Top 20 Worldwide Rarities

Title	Current Mint Value
1) FINAL DESTINATION / PENETRATION GURU (EMI 1574297, France, promo 7", p/s, counterfeits possibly exist, 1990) . . . . .	£800+
2) MAD, BAD AND DANGEROUS TO KNOW (EMI CDP 519 002, UK, 23.5 cm x 20.5 cm promo-box, contains 4-track promo CD [Power To Love / Breakdown / Foxy Lady / Final Destination], 4-page booklet, "Power To Love" video, promo photographs and sticker, 1990) . . . . .	£400
3) LIFE CHANGES (7" Version) / PUT IT ALL DOWN TO LOVE / LIFE CHANGES (Album Version) / HEARTLAND (EMI 1C 560 20 4547 2, Germany, withdrawn 4-track CD in jewel case, p/s, 1991) . . . . .	£200
4) NEW DARK AGES / AIN'T PUT NOTHIN' DOWN / MAN ON FIRE (Live) (EMI 1C 060 20 4437 6, Germany, 12", unique p/s, 1991) . . . . .	£175
5) FINAL DESTINATION / PENETRATION GURU / MAN ON FIRE (Live) (EMI CDP 560 14 7529 2, Germany, 3-track CD in jewel case, p/s, 1990) . . . . .	£150
6) LIAR (12" Mix) / IN CHARGE OF MY HEART / LIAR (7" Version) (EMI CDP 560 14 7516 2, Germany, 3-track CD in jewel case, p/s, 1990) . . . . .	£150
7) LIAR (Extended) / (Edit) / IN CHARGE OF MY HEART (EMI 1C 060 1475 16 2, Germany, 12" unique p/s, 1990) . . . . .	£150
8) MAD, BAD AND DANGEROUS TO KNOW (EMI TOCP 6262, Japan, CD, booklet and p/s with obi, sample copy, 1990) . . . . .	£125
9) MAD, BAD AND DANGEROUS TO KNOW: Power To Love / Breakdown / Foxy Lady / Final Destination (EMI CDP 519 002, Germany, promo CD in jewel case, p/s, 1990) . . . . .	£125
10) HEAVEN FOR EVERYONE / LOVE ON A TIGHTROPE (LIKE AN ANIMAL) / COWBOYS AND INDIANS (Virgin VJD 12009, Japan, 3-track 3" CD, long box, 1988) . . . . .	£100
11) MAD, BAD AND DANGEROUS TO KNOW (Capitol C2 93924, Canada, CD, 1990) . . . . .	£100
12) COWBOYS AND INDIANS (Edit) / (Album Version) (Virgin CDEP 10, UK, promo CD, plain stickered card p/s, 1987) . . . . .	£80
13) COWBOYS AND INDIANS / LOVE LIES BLEEDING (Virgin VJS 7003, Japan, 7", unique p/s, 1987) . . . . .	£75
14) BLUE ROCK (EMI TOCP 6914, Japan, CD, booklet and back cover with obi, sample copy, 1991) . . . . .	£75
15) MAD, BAD AND DANGEROUS TO KNOW (EMI CDPCS 7342, UK, CD, 1990) . . . . .	£70
16) SHOVE IT! (Virgin VJD 32008, Japan, with booklet, back cover and obi, sample copy, 1987) . . . . .	£60
17) MAD, BAD AND DANGEROUS TO KNOW (EMI 7 93924 2, Switzerland, CD, 1990) . . . . .	£60
18) HEAVEN FOR EVERYONE (Freddie Mercury Vocal) / (Roger Taylor Vocal) (Virgin 609 898, US, 12", gold border p/s, 1987) . . . . .	£60
19) HEAVEN FOR EVERYONE (Virgin SA 1222, France, 7" 1-sided promo in Virgin company sleeve, 1987) . . . . .	£50
20) NEW DARK AGES (EMI 1C 560 2 044372, Germany, CD in jewel case with p/s, 1991) . . . . .	£40



No. 16: The Japanese CD of the 1988 "Shove It!" album, now worth around £60.



No. 18: The US 12" of "Heaven For Everyone", notable for its gold border around the sleeve.



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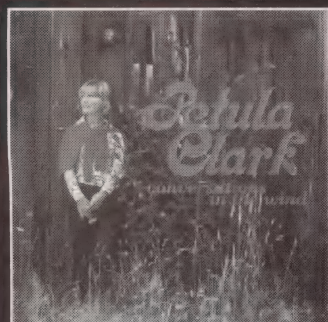
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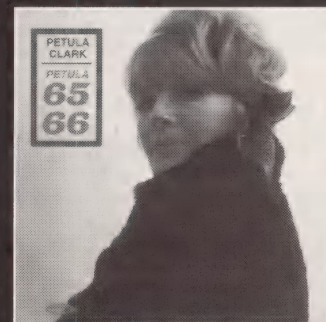
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ACE OF BASE Lucky Love (US 12" promo only) On pack includes Armand's British Nites Mix, Frankie Knuckles Classic Club, Amadin Mix, Vision Lorimer Funkified Mix, Frankified Dub Mix, Lenzy B's Club Mix & European Mix and Acoustic Version ADP-2980 - scarce!	14.99
ACE OF BASE Lay All Love To You (US 12" promo only) On pack includes BRYAN ADAMS, STING & ROD STEVART All For Love (Scarce US promo CD in superb promo only "Three Musketeers" gatefold picture sleeve)	15.00
AEROSMITH Falling In Love (Butcher & Moby Remixes US 5-trk promo only 12". Moby Flawed Mix & Moby Fucked Mix, scarce! CAS-9965)	8.99
AEROSMITH Falling In Love... (US 3-mix promo graphics CD, includes Rock Radio, Top 40 and 3 mixes in a style called "Rock Radio 2")	9.99
AEROSMITH Falling In Love (Elevator Mix) US promo 12", PRO-AM!	9.99
AIR Sexy Boy (US 4-track promo picture CD + back title insert)	7.99
AIR SUPPLY Lost In Love (US Arista RIAA certified platinum album sales award presented in 1980 to commemorate sales of more than 1,000,000 copies, mounted disc, p/s miniature & plaque in 52cm x 42cm frame)	8.99
ALL ABOUT EWIG Wild Hearted Woman (1988 UK 4-trk CD inc Appletree & 3 other tracks, 4 mixes in a style called "Rock Radio 2")	100.00
B-52s Love Shack (Scarce Japan 3" CD b/w Channel Z, snap pack p/s)	14.99
BACKSTREET BOYS Long As You Love Me (US promo only 12" dbl pack feat remixes by Jason Nevins etc, 10 mixes in total, JDAB-42496)	14.99
BANANARAMA Love Truth & Honesty (Japanese 4-trk 3" CD inc Dance Hall Vers, Strike It Rich Full Club & I Want You Back, yellow p/s)	15.00
BANANARAMA Love Truth & Honesty (US 4-trk snap-pack p/s + lyrics)	19.99
THE BEATLES All You Need Is Love (US 1997 US 4-trk CD, CD chw Baby You're A Rich Man, custom card wallet pic sleeve DPRO-12119)	15.00
THE BEATLES Baby It's You (US promo-only CD, with exclusive promo Valentines Day greetings card, still sealed in original white envelope)	34.99
THE BEATLES Love Me Do (Red vinyl US jukebox 7", only 600 made!)	19.99
THE BEATLES Love Me Do (UK 1st edn 7" picture disc RP4949)	6.99
THE BEATLES All You Need Is Love (US 1997 US 4-trk CD, CD chw Baby You're A Rich Man, custom card wallet pic sleeve DPRO-12119)	15.00
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KATE BUSH & LARRY ADLER The Man I Love (1994 French drama promo CD, inc unique mauve and orange custom title sleeve, #1897)	14.5
KATE BUSH Love And Anger (US promo silkscreened "rose-petal" CD picture disc, gold embossed gatefold digipak p/s + lyrics CSC-1859)	24.9
MARIAH CAREY & JD Sweetchear - The Story (Japanese 5-mix CD incl Lil Jon Remix, The Story Instrumental and W/Out Rap Version, p/s)	11.9
MARIAH CAREY Dream Lover (Deleted US 6-trk CD incl Def Club Mix, Def Interview USA Dub, Edits and Video) (Tribal mix, March p/s)	8.9
MARIAH CAREY Heartbreaker (US 3-trk promo CD featuring Album version with Jay-Z, No Rap Version & Remix, see Mariah p/s CSK-42813)	12.9
MARIAH CAREY Heartbreaker (US Columbia 4-trk promo 12" feat Junior's Heartbreaker Club, Dub and Hard Mixes + Remixed Version, CSA-42813)	14.9
MARIAH CAREY Love Takes Time (1990 UK 3-track 12" incl Vanishing, p/s)	12.9
MARIAH CAREY Vision Of Love (Rare 1990 Dutch 3-trk 3" CD, g/f! p/s)	25.9
BELINDA CARLISLE Love Never Dies (UK 12" + advent calendar, p/s)	19.9
CERIE CLAPTON Bad Love (Scarce US 3-trk promo CD, PRO-CD-3792)	9.9
EURHYTHM See What You Can Get Me (US promotional 12" custom s/v Eric Burdon remix) (USA Promo CD, Jive Records, 12" incl Hoops p/s)	8.9
LEONARD COHEN Ain't No Cure For Love (German 4-trk CD, P/S)	9.9
THE CORRS I Never Loved You Anyway (US 1-trk promo CD PRCD8614)	9.9
THE CURE Friday I'm In Love (Blue swirl vinyl UK 12"/p/s FICSX424)	8.9
THE CURE Friday I'm In Love (Rare US 2-trk promo CD, features Live Version + Lovesong Live Version, custom back inlay, PRCD8891-2)	12.9
THE CURE Lovesongs (UK ltd edn 12" "Love-Bow" + linen print FICSG30)	19.9
DEAD OR ALIVE Lover Come Back To Me (Shaped picture disc + plinth) DELETED LIVE Sex Drive (Australian ONLY 12" incl Sugar Pumpers Ext Mix, LP Mix, Peewee's Ext Edit) (US Promo CD, Island, 12" incl Hoops Club Mix - totally stunning unique die-cut picture sleeve of Peter!!!)	19.9
PETE BURNS Sex Drive (Italian-only 6-mix CD incl Single Cut Mix, Glam Drivin' Mix, Drivin' Instl Mix, DJ, Ricci Harlow Mix, Sexual Hard Mix and A Cappella Version, unreleased in the UK, in brilliant p/s!!!! DFCD200)	7.9
HAZELL DEAN Turn It Into Love (Discoedit Edit 1988 US 12!), also feat Dana Jacovids Edit and Your Too Good To Be True, V-15416)	15.0
DEF LEPPARD Make Love Like A Man (French-only video 7" in a great pop-up book with special embossed guitar spectrum - still sealed!) (PROMO VIDEO MODES OF THOUGHT) (US Promo CD, Warner Bros., 12" incl "Blind Edit" & Highkick Mix, promo "megaphone" p/s, PRO-CD-3213)	49.9
CELINE DION Because You Loved Me (Austrian 4-trk maxi CD, p/s)	6.9
CELINE DION Let's Talk About Love (Asian-only tour edn 2-CD incl 5-trk bonus disc feat My Heart Richie Jones Mix, To Love You More Tony Moran Mix, Be The Man Karaoke, Unison Remix and Love Can Move Mountains Live, in a unique slipcase with Asian biopic on the reverse)	24.9
CELINE DION Let's Talk About Love (Mage rare Mexican promo only box set, includes album & music videos in stunning g/fold p/s box)	200.0
CELINE DION Love Can Move Mountains (US 12" + audio cassette, 12" incl Club Mix, Underground Mix & Wake & James Dub, blue bordered p/s)	15.0
CELINE DION Love, Celine (US ltd edn love songs collection 6-trk CD exclusively available at Target stores in the US, custom p/s A3Z819)	12.9
CELINE DION My Heart Will Go On (Rimex? Disco Disc Collection UK promo 12" incl Soul Solution & R.Jones Remixes, stickered grey svl XPB3236)	12.0
CELINE DION My Heart Will Go On (US Promo-only 12" double pack incl T.Moran's Anthem Vocal, Matt & Vitto's Penny Whistle Dub & Unsinkable Underwater Soul Solution Dub) (US Promo CD, Island, 12" incl Hoops Richie Jones Go On Beats & Unsinkable Club Mixes!, rare! BS241125)	29.9
CELINE DION My Heart Will Go On - Remixes (UK 3-trk promo-only CD incl Moran, Richie Jones & Soul Solution mixes, promo p/s XPCD2249)	6.9
CELINE DION The Power Of Love (Brazilian 2-trk CD, jewel case p/s)	13.9
CELINE DION To Love You More (Japan 3" CD incl Instr. snap-pack p/s)	9.9
CELINE DION To Love You More (Tony Moran's)! He'll Be Waiting Vocal Mix & Dubbing You Love Mix US promo-only 12", press relr. BA541402)	19.9
CELINE DION To Love You More (Tony Moran Mixes) (promo 3-trk CD feat Pop Edit, Grosvenor Edit, US Promo CD, Atlantic/BMG, 12" incl Hoops Richie Jones Voice Of Love (Rare Japanese 11-track promo colour CD compilation from 1993 incl Mised, Union, Power Of Love, Colour Of My Love etc. superb custom promo picture sleeve, QDC-A-93043)	200.0
CELINE DION Where Does My Heart Beat Now (UK 3-trk CD, p/s)	12.9
DURAN DURAN I Don't Want Your Love (Rare US promo CD, logo p/s)	10.0
BOB DYLAN Is Your Love In Va'n? (UK Ltd edn 12", p/s SCBS12-6718)	10.9
BOB DYLAN Love Sick (Austrian 2-trk promo CD, unique p/s SAMPSC89)	19.9
HERB ALPERT One Moment In Time (Aussie 12" + audio cassette, 12" incl ERASURE Love To Hate You (Bruce Forsyth Mix deleted US 6-trk CD, incl Osakeyke Mix, Vitamin C Dakayne Mix, 7" & La La digipack p/s)	9.9
GLORIA ESTEFAN Everlasting Love (UK 8-remixes promo-only DJ 12") double pack, in custom silver p/s, over 68mins of mixes!! XPBR-2133)	7.9
BRYAN FERRY Slave To Love (UK w/labell 12"), stamped silv FERRX1)	6.9
FLEETWOOD MAC Big Love (Live Version deleted 1997 German 3-trk CD including Oh Well & Sara - both live, photo card wallet p/s)	6.9
GG'S THE POWER Of LOVE (German CD for the original issue incl 12" Mix with narrative, Video, Lyrics, Photo Card) (UK Promo CD, Virgin, 12" incl Hoops)	6.9
HOLLY JOHNSON Love Train (1989 UK 3-trk CD single including the Radio The "A" Train Mix 6:53 & Stoke It Up 7" Mix, car p/s DMCATC-306)	12.9
DEBBIE GIBSON Shake Your Love (Rare UK 12" picture disc AP91877)	12.9
HANSON Where's The Love (UK Ltd edn 4-trk CD + fold-out poster p/s)	9.9
DEBBIE HARRY In Love With Love (SAV Mix Chrysalis UK promo 12") HEART What About Love? (Rare 1988 UK 4-trk CD single, p/s CDCDL487)	8.9
WHITNEY HOUSTON I Will Always Love You (Deleted Japanese 3" b/w lease time), nice snap pack picture sleeve, lyrics BVDA*)	8.9
WHITNEY HOUSTON Miss You Sometimes (US 4-trk promo CD incl Radio Edit, Instrumental and Call Out Research Hook, CAS-3707)	12.9
WHITNEY HOUSTON My Love Is Your Love (US promo 12"! dbt ack incl Thundercup Shock, Severe Dub & Radio Mixes, Jonathan Peters Vocal, Tight * Misxshow Mixes plus Accapella Version, ARDP-3715)	12.9
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ELTON JOHN & RU PAUL DON'T GO BREAKING MY HEART (Sanchez Mixes) UK 6-mix promo 12" incl Sanchez's Man's Rubba dub mix, EJDJX3312)	9.9
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Remixed Version, picture sleeve with lyrics inside, MCADS-72053)	10
OLIVIA NEWTON JOHN I Honestly Love You (UK 12", p/s 12EM15360)	11
OLIVIA NEWTON JOHN I Honestly Love You (US 2-track CD single, incl	12
18-track Disky label compilation CD, great live p/s of Olivia SB65672)	6
OLIVIA NEWTON JOHN I Need Love (Club Mix German 4-trk CD inc	13
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OLIVIA NEWTON JOHN If You Love Me Let Me Know (1974 US MCA	15
"Platinum Plus" edition vinyl LP, cool p/s - still sealed! MCA-3013)	10
BILLY NICHOLLS Love Songs (UK ltd 10-trk CD reissue of 1974 album	16
featuring Ronnie Wood, Ian MacLagan, Pete Townsend etc, a special	17
edition with numbered and numbered disc, 12-disc, p/s 12EM15360)	20
STEVE NICKS My Way Will Change Your Mind (US promo CD, p/s)	21
NIRVANA Heart Shaped Box (Rare US promo 12" w/ 6 Gallons Of Rubbing	22
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That's My Impression Disco Mix, Chris Lowe "BOY" cap p/s 12R6116)	12
PET SHOP BOYS You Only Tell Me You Love Me When You Drink	13
(UK promo CD in slipcase p/s with tour dates on back DCDR16533)	12
CLIFF PRINGLE The Everlasting Love (US 12" CD single, p/s 12EM15360)	12
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QUEEN I Was Born To Love You (Exclusive Japanese 3" CD released to	13
coincide with the new "Klirin" beer advertisement in Japan, great p/s)	9
QUEEN Too Much Love Will Kill You (UK promo picture disc CD, 4-trks	10
incl We Will Rock You - Champions remastered, p/s CDQUEEN-UD-23)	9
FREDDIE MERCURY I Was Born To Love You (UK 7" double pack incl	10
Love Kills Ext Mix & Storyboard Video, p/s 12EM15360)	12
FREDDIE MERCURY Love Kills (US promo 1-trk CD single, black disc	29
with red/white titles & super "red-rose" backing incl PRCD-10235)	30
BRIAN MAY Too Much Love The Pill Sampler (UK 4-trk promo sampler	31
CD from Back To The Light, in blue fold-out pill pack p/s! MAY-JD-1)	12
THE CROSS Love On A Tightrope (on Virgin UK 3" sampler CD VVC57)	9
LOU REED My Love Is Chemical (US promo 12", PR819)	9
REM The One I Love (UK 10-trk 4-trk CD single incl 2 live, p/s DIRMX178)	10
CLIFF RICHARD From The Heart (Scarce 1985 UK 12" CD, p/s 12EM15360)	11
only double LP in superb unique picture disc TELY28)	12
CLIFF RICHARD Healing Love (UK ltd edn 4-trk picture CD incl metal	13
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CLIFF RICHARD Shooting From The Heart (Heart shaped picture disc)	15
CLIFF RICHARD Two Hearts (UK heart shaped picture disc, EMP42)	15
ROLLING STONES Love Is Strong (Deleted Japanese 4-track CD inc	16
Bob Clearmountain Remix, The Storm & So Young, p/s and lyrics)	25
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ROLLING STONES Love Is Strong (The Town House studio UK 2-sided	16
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I'm Coming Out Joey Negro 7 Mix, in custom radio p/s CDEM-DJ-332)	7
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Theme From Great. Fila Brazillia Mix UK promo 12" 12SM1D3-001)	17
SIMPLY RED Ain't That A Love Thing (US 12" CD single, p/s 12EM15360)	18
Club 69 Club Johnny Vivid Dub & IV Factory Club p/s SAM00184)	19
SIMPLY RED Ain't That A Lot Of Love (US 4-trk promo CD inc Phats N	20
Small Mutant Disco Mix Edit & Jimmy Gomez Club Mix Edit PRCD7412)	21
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SPIRITUALIZED I Think I'm In Love (Scarce US 4-trk promo CD inc	24
the Canadian Brothers Remixes, custom picture sleeve ASCD-3447)	25
BRUCE SPRINGSTEEN Tunnel Of Love (Scarce Dutch limited edition)	26
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12-trk picture disc CD in 12"x 6" sealed clear plastic blister pack)	29
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PVC 10 1/2 covers	25 £9; 50 £17; 100 £28
PVC 10" Pic Disc covers	25 £9; 50 £17; 100 £28
PVC singles covers	50 £9; 100 £17; 500 £72
PVC 7" Pic Disc covers	50 £8; 100 £15; 500 £28
PVC double gatefold LP covers	10 £8; 25 £16; 50 £28
PVC CD covers 130mm with flap	25 £5; 50 £8; 100 £13; 500 £62
PVC 140mm CD cover without flap	25 £5; 50 £8; 100 £13; 500 £62
PVC 140mm CD cover with flap	25 £5; 50 £8; 100 £13; 500 £62
PVC Wall/Window Display Strips (6 cvs welded)	CD/7" £7; 12" £9
PVC 140mm Double CD cover with flap	25 £6.50; 50 £10; 100 £15; 500 £65

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Album covers	50 £6; 100 £8; 500 £30; 1000 £48
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Singles covers	50 £3.50; 100 £6; 500 £25; 1000 £39
CD covers (protects the box)	50 £3.50; 100 £6; 500 £25; 1000 £39

#### POLYPROPYLENE RE-SEALABLE COVERS

Album covers	50 £7; 100 £12; 500 £45; 1000 £74
Singles covers	50 £5; 100 £7.50; 500 £34; 1000 £48
CD covers (protects CD album box)	50 £3.50; 100 £5; 500 £19; 1000 £33
CD covers (protects CD singles box)	50 £3.50; 100 £5; 500 £19; 1000 £33
CD covers (protects thick double boxes)	50 £4; 100 £7; 500 £28; 1000 £49

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CD paper (cellophane window)	50 £5; 100 £10; 500 £25; 1000 £38

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7" polylined (coloured edges)	50 £15; 100 £24
10" covers	50 £14; 100 £23; 500 £82; 1000 £157
12" covers (white or black)	50 £12.50; 100 £21; 500 £82; 1000 £157
Cassette masterbags	50 £5; 100 £10; 500 £35; 1000 £52
CD masterbags	50 £5; 100 £10; 500 £35; 1000 £58
Video masterbags	50 £9; 100 £14; 500 £64; 1000 £119

#### 12" WHITE PAPER — LP INNERS

White paper LP inners	50 £7; 100 £11; 500 £42; 1000 £79
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Slimline double CD boxes	20 £12; 50 £23; 100 £38
CD brilliant slim doubles (with grey or clear tray)	20 £16; 50 £26; 100 £49
CD trays (grey or clear)	20 £4; 50 £7; 100 £13;
Coloured CD trays	20 £4; 50 £9; 100 £16;
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#### MAILING ENVELOPES (self-sealing)

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Album mailers	50 £18; 100 £31; 500 £120; 1000 £220
Stiffeners for singles mailers	50 £8; 100 £12; 500 £50; 1000 £85
Stiffeners for albums mailers	50 £9; 100 £14; 500 £60; 1000 £105
7" Cruciform boxes (holds 6-12)	50 £19; 100 £36
12" Cruciform boxes (holds 3-4)	50 £29; 100 £50
12" Cruciform boxes (holds 6-12)	50 £34; 100 £59
CD mailing boxes (holds 1)	50 £15; 100 £26; 500 £105; 1000 £198
CD mailing boxes (holds 3)	50 £18; 100 £31; 500 £140; 1000 £250
CD mailing box (holds 6)	50 £20; 100 £34; 500 £155; 1000 £285
Jiffy Bag AV2 (1CD)	50 £10; 100 £18
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**T**he year 2000 will produce a very interesting set of Readers' Poll results. With 1999 witnessing the release of Queen's "Greatest Hits III" compilation and David Bowie's much-applauded "hours . . .", as well as the latest Led Zeppelin compilation and the imminent reissue of Pink Floyd's "The Wall", our Top 10 could change more than usual this year.

The time may even be ripe for newer artists to enter the higher echelons of our Top 500. Robbie Williams — surely the UK success story of the late 90s — only stood at No. 124 in 1999. With his highly collectable back catalogue growing year on year, it's possible that he'll be rubbing shoulders with last year's high climbers, the Manic Street Preachers, who rose to No. 34 from No. 46 in 1998.

One thing we've learned over *Record Collector's* 20-year career is to expect the unexpected. Every year it becomes more and more obvious that the media hype surrounding a band doesn't guarantee that they will appear in our chart. It's you, the readers, who decide whether an act deserves a place, not the record companies and their PR people — which makes our Top 500 chart much more informative and accurate.

Don't miss out on your chance to vote — make sure the artists and bands you care about appear in the chart. And who knows — you might just find yourself walking off with a huge pile of albums . . .

## HOW TO ENTER THE POLL

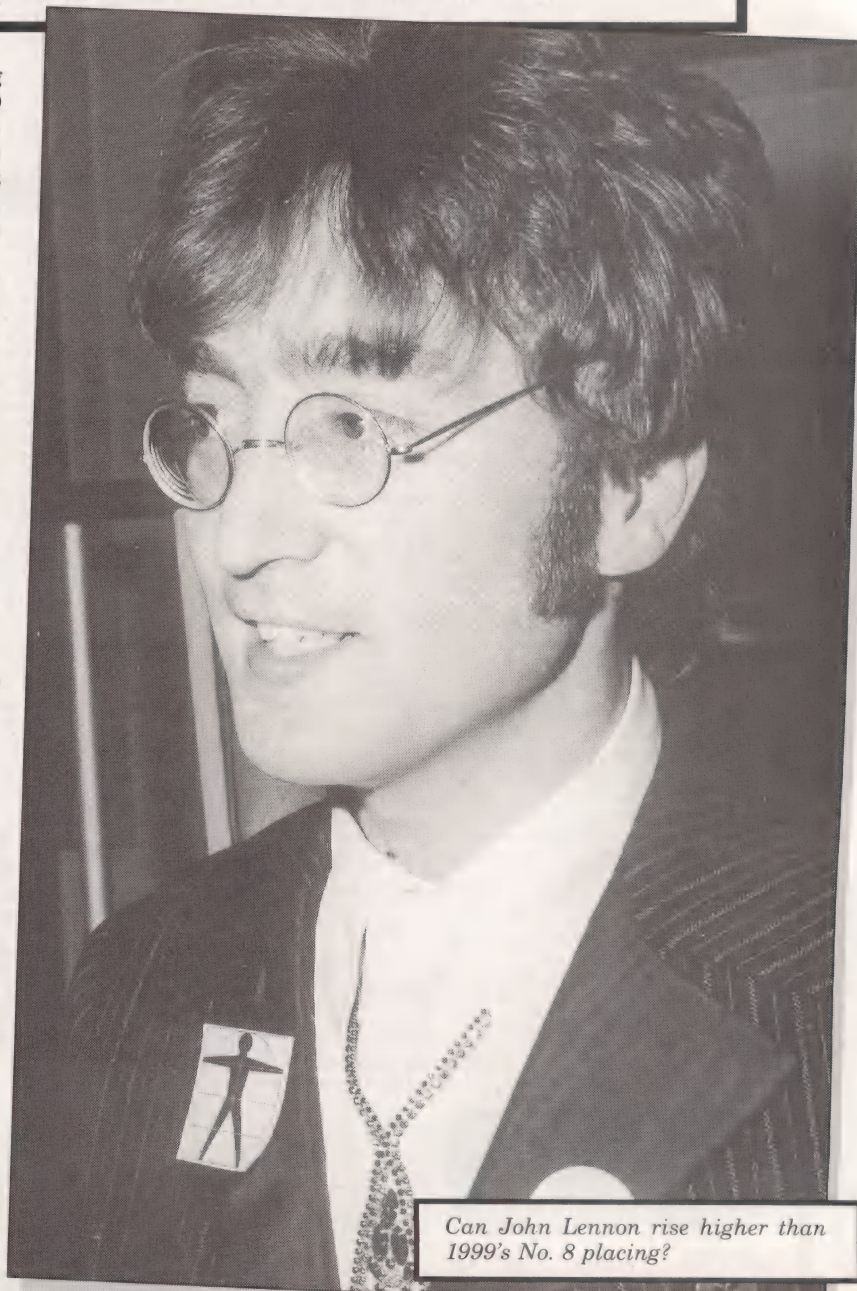
List the five artists that you are most interested in collecting. These are the votes which count towards the Poll — and which in turn give us the result of the Competition.

## THE COMPETITION

Use your knowledge of the collecting scene to guess which artists will finish in the Top 10 positions in the Poll. To give you some clues, 1999's Top 30 artists are listed opposite. The winners will be those who come closest to guessing the Poll Results.

## READERS' SURVEY

The reply card also includes some questions about the internet and your collecting interests, which we would be very grateful if you would answer. It's not compulsory, and it won't affect your Poll and Competition entry if you don't, but we'll be interested to see your answers.



Can John Lennon rise higher than 1999's No. 8 placing?



# THE TOP 30 ARTISTS IN OUR 1999 READERS' POLL

Use this list as a guide when you enter this year's Competition.

- |    |                    |    |                     |
|----|--------------------|----|---------------------|
| 1  | THE BEATLES        | 16 | R.E.M.              |
| 2  | THE ROLLING STONES | 17 | U2                  |
| 3  | QUEEN              | 18 | BUDDY HOLLY         |
| 4  | ELVIS PRESLEY      | 19 | NEIL YOUNG          |
| 5  | PINK FLOYD         | 20 | JETHRO TULL         |
| 6  | BOB DYLAN          | 21 | MARC BOLAN & T. REX |
| 7  | DAVID BOWIE        | 22 | OASIS               |
| 8  | JOHN LENNON        | 23 | THE BYRDS           |
| 9  | THE WHO            | 24 | FRANK ZAPPA         |
| 10 | LED ZEPPELIN       | 25 | BRUCE SPRINGSTEEN   |
| 11 | JIMI HENDRIX       | 26 | GENESIS             |
| 12 | THE KINKS          | 27 | PAUL WELLER         |
| 13 | PAUL McCARTNEY     | 28 | RADIOHEAD           |
| 14 | THE BEACH BOYS     | 29 | THE SMALL FACES     |
| 15 | MADONNA            | 30 | ABBA                |



*Folk-rockers Jethro Tull have held the No. 20 spot for two years now.*

## HOW TO ENTER

- (1) All entries for the Competition and Readers' Poll MUST be on the entry card in this issue. Don't forget to put a stamp on the address side. No entries in any other form will be considered.
- (2) Print the names of the artists you think will finish in the Top 10 places in this year's Poll of Collectable Artists — in order of popularity. To help you, we have listed last year's Top 30 Poll Placings above.
- (3) Then print the names of the Top 5 artists you personally collect — in order of preference. These votes will be counted to determine the results of the Poll.
- (4) PRINT your own NAME and ADDRESS in BLOCK CAPITALS at the top of the card.
- (5) Remove the card from the magazine, and post it to us, to arrive here no later than Tuesday 22nd February 2000.
- (6) No staff of Parker Mead Ltd., or anyone connected with Record Collector, are eligible to enter the Competition.
- (7) The judges' decision is final and binding, and no correspondence can be entered into regarding this Competition.
- (8) The names of the winners, and the results of the Collectable Artists Poll, will be announced in the April 2000 issue.



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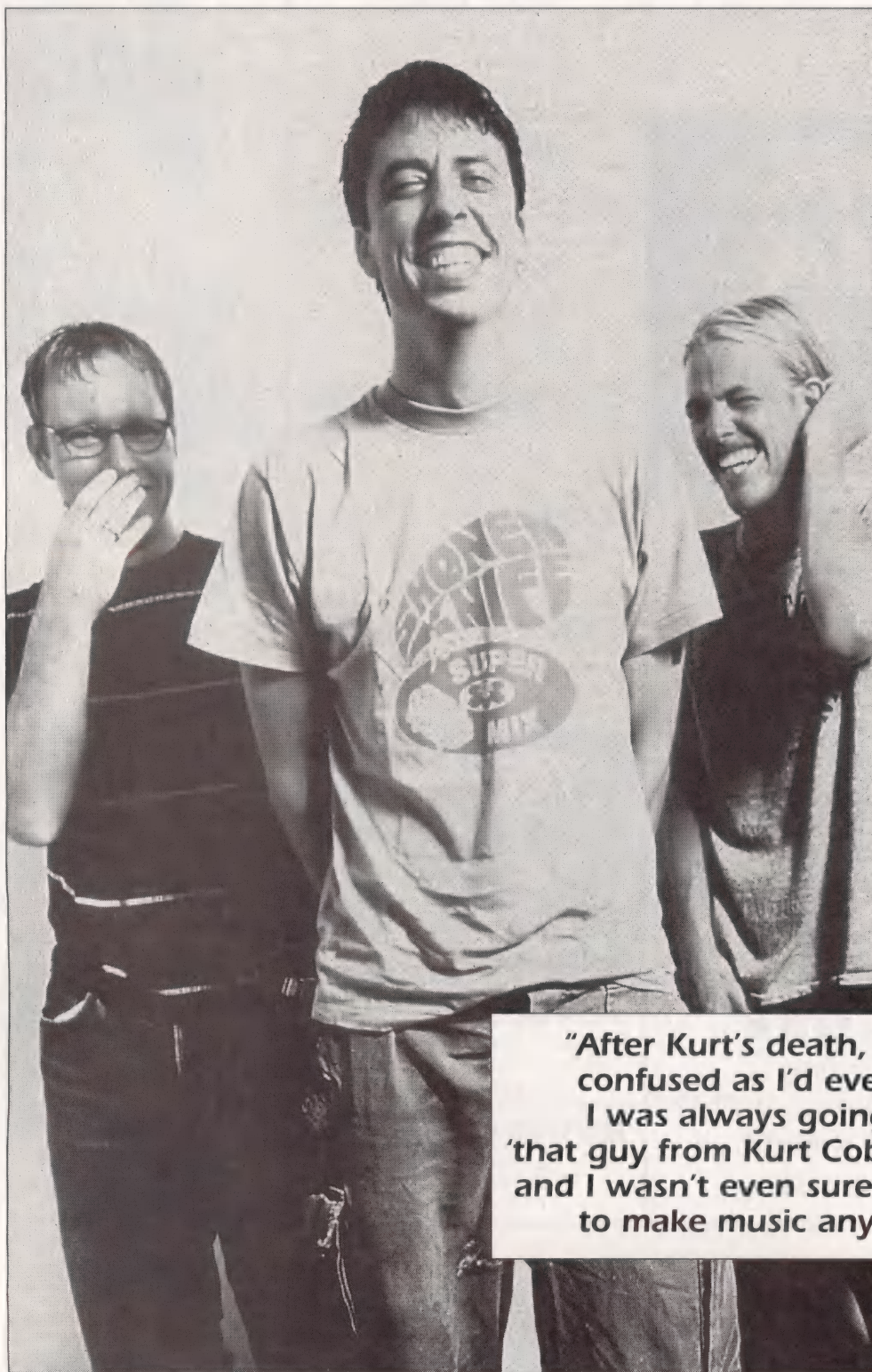
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# FOO FIGHTING

DAVE GROHL HAS STRUGGLED TO BE RECOGNISED FOR HIS OWN MUSIC, RATHER THAN BEING JUST THE FORMER DRUMMER FROM NIRVANA. ROB JOVANOVIC REPORTS



**"After Kurt's death, I was as confused as I'd ever been. I was always going to be 'that guy from Kurt Cobain's band', and I wasn't even sure if I wanted to make music any more."**

**S**ometimes it's harder to escape from the shadow of enormous success than it is to achieve that success in the first place. Dave Grohl has spent the past five years trying to get away from a very long shadow — and with the Foo Fighters, he's managed to do it, at least in part.

As the drummer with seminal grunge legends, Nirvana, Grohl joined bassist Krist Novoselic and tortured singer Kurt Cobain as one of the biggest acts on the planet. However, Cobain's suicide on 4th April 1994 brought Nirvana's meteoric journey to a sudden, shocking halt.

There was no question that the band had ceased to exist, leaving Grohl and Novoselic to fend for themselves. Krist returned with the short-lived Sweet 75, but Dave Grohl, continually ghettoised as merely 'the drummer', surprised everybody by forming the incredibly popular Foo Fighters.

Grohl has taken the ferocious guitar-laden dynamic of both Nirvana and his own hardcore punk past, and injected a gleaming pop sensibility. While not achieving the intensity of Cobain, Dave Grohl has created a satisfying blend of rock and grunge-pop. With the release of the band's third album, "There's Nothing Left To Lose" last November, it seems that Grohl has crawled out from beneath Nirvana's dark shadow, and into the light of his own success.

## THIS IS A CALL

Born in Warren, Ohio in 1969, Dave Grohl had something of a musical heritage. His mother had been a singer with several local bands, and his father was a flautist. "We'd always had a guitar laying around the house," he has recalled. "But it wasn't until I was ten that I started to have lessons. Everyone was sick of hearing me play 'Smoke On The Water', and I was figuring out Beatles' tunes by myself. My first guitar was a Silvertone, which I got when I was 12, but that was soon replaced with a Memphis Les Paul copy."

At 13 years old, the young Grohl embarked on the family vacation, unaware of what would be waiting for him as he travelled west: "We had the annual trip to Illinois to visit my cousins, one of whom, Tracey, had turned into punk Tracey — spiked hair, chains, the whole thing. The most fucking awesome sight I'd ever seen!" Tracey initiated Dave into the world of fanzines, independent labels and rock shows: "The next few weeks in Evanston changed my life for ever! Her record collection was amazing, and I got to see my first rock show, Naked Raygun at Cubby Bear's."

Grohl's life had been transformed, and he soon began playing in bands: "In the summer of '84, I met a couple of guys who needed a guitar player. I had an audition and was accepted into their punk band Freak Baby. We played a few high schools, and that fall we made a demo tape with Barrett Jones at a local 4-track studio. Our bass player later left, so our drummer became our bassist and I became the drummer. This line-up was under the name Mission Impossible."



Mission Impossible gained a good reputation, and played a number of support slots for groups like Troublefunk. Ian Mackaye of hardcore legends Fugazi even went on the record with some positive comments. This was Grohl's most carefree time as a musician: "We were living our hardcore dream," he recalled. "We actually wrote songs with little breaks in them, so we could jump just like the pictures that we'd see in magazines." The naiveté of his playing was in line the DIY punk ethic: "I had no idea how to set the drums up, but I loved to just beat the hell out of them". This lo-fi approach gave rise to his debut release: "Before Mission Impossible split up in the summer of 1985, we managed to put out a split 7" with local heroes Lunchmeat, who are now known as Girls Against Boys."

"My next band was Dain Bramage. We had an amazing bassist/vocalist called Reuben Radding. He was less hardcore, more Television and Gang Of Four. We hooked up with an LA independent label, Fartblossom, (thanks to an introduction from Corrosion Of Conformity's Reed Mullin) and recorded Dain Bramage's only LP with Barret Jones, 'I Scream Not Coming Down' — I still like it today." After Dain Bramage folded, Grohl spent the next few years with one of his favourite bands, the seminal Washington DC hardcore act, Scream (see sidebar).

In between band-hopping and touring, Grohl found the time to record some of his own compositions in December 1990 with producer Barrett Jones at Laundry Room studios. This session included tracks such as "Hell's Garden", "Milk", "Petrol", "Friend Of A Friend", and would be known to bootleggers as the 'Pocketwatch Tapes'. The track from here known as "Steel Forces" would become "Winnebago", the Foo Fighters' debut B-side, while "Milk" would later become "Alone & Easy Target". Other tracks recorded by Grohl were later adopted by Scream for their "Fumble" LP, cut in 1989.

## ALONE & EASY TARGET

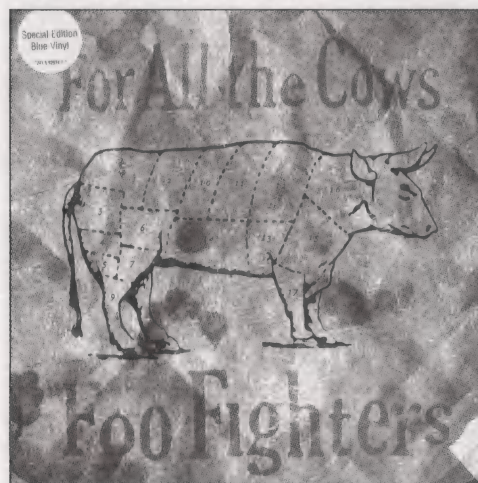
Dave Grohl himself would be pleased to know that this Foo Fighters article isn't about to turn into another appreciation of Nirvana. Suffice it to say that when Scream took time out to find a new bass player in 1990, Grohl successfully became Chad Channing's replacement in the Seattle band. After the group found superstardom when their second album "Nevermind" went ballistic in 1991, Grohl was recording solo demos whenever Nirvana found themselves back in Seattle with time on their hands.

Some of the earliest tracks he recorded were "Alone & Easy Target" and "Floaty", which both made it onto the debut Foo Fighters LP. Further sessions in the summer of 1992 produced "Good Grief" and "Exhausted", and early in '93 he wrote "Weenie Beenie", "Podunk" and "For All The Cows". Covers of "Ozone" (by Kiss axeman Ace Frehley) and the Angry Samoans' "Gas Chamber" were also recorded. Although Grohl's musical contribution to Nirvana was limited (his only song to be released was the B-side to "Heart Shaped Box", "Marigold"), when the band suddenly ended in the spring of 1994, Grohl already had a stock of songs.

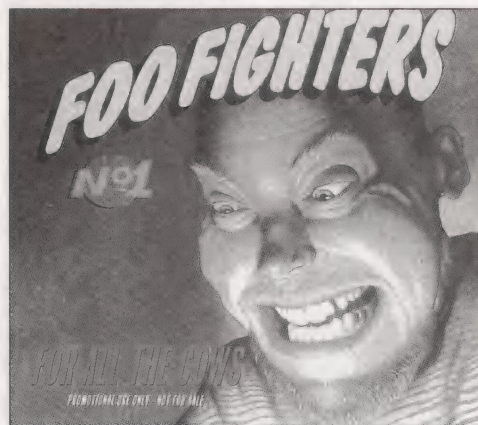
In the aftermath of Cobain's death, all manner of rumours began circulating as to the musical futures of Grohl and Krist



The luminous 12" edition of the Foo Fighters' debut single, "This Is A Call".



November 1995 brought "For All The Cows", packaged as a luxurious blue vinyl 7".



This grimacing face was used on Foos tour posters, and the "For All The Cows" CD promo.

Novoselic. One story had Grohl joining Cobain's arch-enemy, Eddie Vedder in Pearl Jam (with whom he guested in Australia) and by November 1994, the *NME* was reporting that he'd replaced Stan Lynch in Tom Petty's Heartbreakers. Little did they realise that Grohl was nobody's hired hand, and that he'd already recorded an album's worth of solo material.

Understandably, Grohl didn't want to face his immediate past for a while: "If a Nirvana song came on the radio I'd have switched it over, but now I'm actually starting to collect up as many of these bootlegs as possible. In Spain I picked up a bootleg of the first show I played with them in Seattle, and that's a nice little souvenir. Every once in a while

I'll break out this 'Heart Shaped Box' bootleg that has eight CDs in it, which includes songs that I'd never heard before from the 'Bleach' sessions."

As well as being reminded of Nirvana's legacy by collecting their music, he also has Cobain on his mind to this day, because as he has explained: "It's hard not to think about something that everyone else wants to talk about. After Kurt's death, I was as confused as I'd ever been. I was always going to be 'that guy from Kurt Cobain's band', and I wasn't even sure if I wanted to make music any more. But, eventually the desire finally came back, and I realised that I was going to do what I really wanted to do since I wrote my first ever song — book myself into a studio for a week, choose the best stuff I'd ever written from the 30-40 songs that had piled up, and really concentrate on them in a real studio."

So in the autumn of 1994 (October 17th to 23rd to be exact), Dave Grohl spent seven days in the studio belonging to Mr Shania Twain, Robert 'Mutt' Lange, where he put down the demos that would later become the debut of a band called the Foo Fighters. He recorded 15 songs in all: "Over the week, the lyrics took only about half of the time. Barrett Jones was like 'Come on, you've got to sing something', and I'm in the corner with a pad a paper trying to find something to rhyme with Ritalin!". Each song features Grohl playing every instrument himself, except for the guitar part on "X-Static", which was played by Greg Dulli of the Afghan Whigs (the two had previously worked together on the soundtrack to the early Beatles film, *Backbeat*).

Recording an album's worth of material was one thing, but deciding what to do with it afterwards was another: "My first mistake was the trip to that tape-to-tape duplication lab downtown to run off 100 copies. My second mistake was my generosity — that tape spread like a virus, and before I knew it I had an answering machine full of record company jive".

## I'LL STICK AROUND

'Foo Fighters' was the slang name given to strange balls of light spotted by US airmen over the Rhine Valley at the end of World War II. The phenomenon, also known as 'Kraut Balls', were once thought to be a German secret weapon, and to this day are still classed as Unidentified Flying Objects. Grohl took Foo Fighters as the moniker for his new project, and then named his record company Roswell — after the town in New Mexico where a UFO allegedly crashed in the summer of 1947 — then he put a flying saucer on the cover of "This Is A Call" and a space-age raygun on the debut album. What was it all about? Grohl sighs: "All that UFO stuff got a little out of hand. It has nothing at all to do with the band. We are not going to turn into Devo and go on stage wearing space-suits!"

While Grohl admits to partially being a sceptic on the subject of extra terrestrial life, he is open to the idea that the US government is hiding something about that summer night in 1947: "We were just coming out of the Second World War, the government was pretty much run by the military, we were the strongest nation on earth and along comes something noone can explain. We were afraid



that someone could be far more advanced than we were."

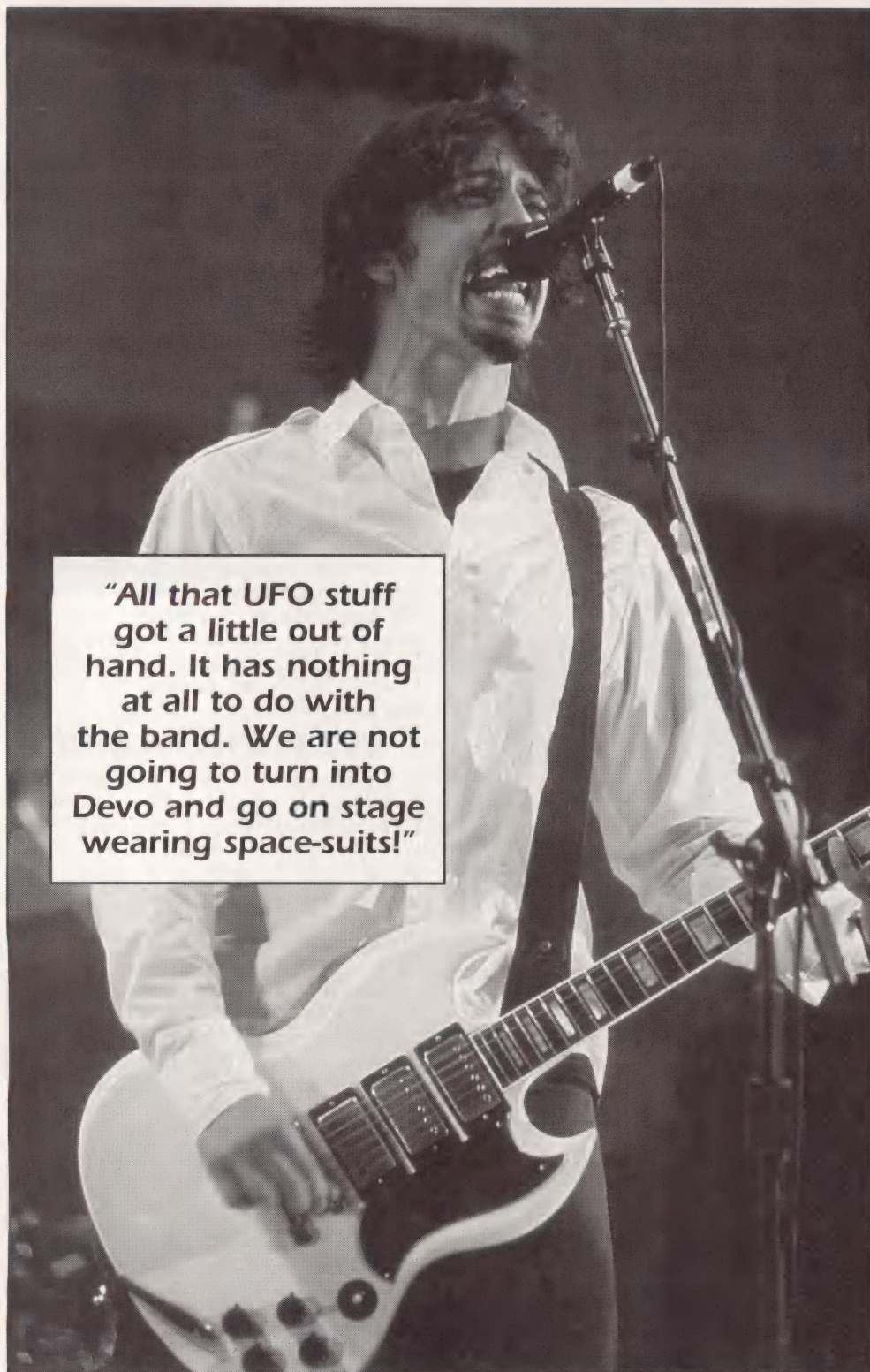
The first Foo Fighters album hit the streets in July 1995, and naturally the 'N' word would soon spring up in the accompanying round of press interviews. Grohl expected it, but hated it just the same: "If I'm singing about the pain of losing someone, I don't think it makes any sense to name names. It's more important for the crowd to be able to scream the lyrics out than to read my diary. It was really frightening watching the press tear apart every line. A good example is 'Weenie Beenie'. When the song ends, I'm saying 'One shot, nothing'. That was written in 1991 or something, but of course the album comes out and everyone just assumes

it's about Kurt, and it really pissed me off. If I was to meet someone, knowing that a good friend of theirs had died, the last thing I'm going to do is ask them right off the bat: 'How do you feel?'"

As soon as the album had been finished, Grohl wanted Foo Fighters to be a band, and not Dave Grohl backed by some other people. To this end he asked drummer William Goldsmith and bassist Nate Mendel from another Seattle group, Sunny Day Real Estate, to join up as the rhythm section. He still need another guitarist but didn't really have anyone in mind. However, the final piece of the jigsaw came with Pat Smear, formerly with LA punks, the Germs, and latterly part of Nirvana's live line-up: "When

I gave Pat a copy of the tape, it was as a friend but he said he really liked it, especially 'For All the Cows', so I asked him to join. For the next couple of weeks, I thought he was just being nice and wasn't 100% into it, until I called him later on, and he said he was getting his guitars ready for the tour. I swear to God I thought he was too cool for us."

So the Foo Fighters set off on tour with Grohl taking centre-stage but this did nothing to help his nerves! "It goes back to this one Nirvana show in San Francisco," he nervously remembered. "We were supporting Dinosaur Jr. The curtains were closed, and we're standing there ready to play, this stage-hand keeps running up to me and saying 'Two minutes. Are you ready?', 'One minute. Are



**"All that UFO stuff got a little out of hand. It has nothing at all to do with the band. We are not going to turn into Devo and go on stage wearing space-suits!"**

Dave Grohl shows off his guitar technique at US radio station KROQ's "Weenie Roast" in 1997.



The French promo CD for the "Big Me" single boasted more space imagery . . .



. . . While the UK CD single was packaged with a more down-to-earth sleeve.



Australian Foo Fighters fans were treated to this poster-pack edition of "Everlong".





**"Sometimes I think I'm unstoppable, other times I just stand there and think 'I'm a drummer. What the fuck am I doing up here?'"**

*The original Foos line-up: Nate Mendel, Dave Grohl, Pat Smear, and William Goldsmith.*

you cool?" I just sat back and gave the kick drum a sharp hit to be sure it was in place and wouldn't move. But I didn't know the PA was on. The drum exploded and the crowd went nuts. Just then the curtains opened and I had the biggest panic attack of my life."

"Ever since that show, every show I've played I've been fighting off this feeling: this is the show where I faint. This is the show where I puke. This is the show where I go into a seizure. I can see the headlines and the reviews right now! Sometimes I think I'm unstoppable, other times I just stand there and think 'I'm a drummer. What the fuck am I doing up here?'" If you ask why he still continues in the face of all this, the answer is typical Dave Grohl: "I wouldn't want to seem like a 'fraidy cat now, would I?"

By the end of the tour in late 1995, Grohl had gone some way to establishing his new band: "With Nirvana we were all pretty naive and had no idea. So I think there have been a lot of lessons learned. When we first got together we talked about it a lot, how we didn't want any skeletons in cupboards, we wanted it all out in the open."

After the tour, Grohl got the chance to score an entire movie, *Touch*, starring Tom Arnold, Bridget Fonda and Christopher Walken. "We'd just been on tour for about a year-and-a-half," he recounted. "By the end it was really gruelling. I just wanted to stay

home for a while, it was a great way to make music and not tour, that was what was on my mind." Most of the tracks were instrumental, and he got the chance to work on some tracks with Veruca Salt's Louise Post (with whom he was rumoured to have had more than just a musical relationship).

## MY HERO

After the solo nature of their debut, the Foo Fighters second album was an altogether band effort produced by Gil Norton, who had made his name with the Pixies album, "Doolittle". Ten of the thirteen songs are credited as band compositions, and "The Colour And The Shape" was seen by many as the *real* Foo Fighters debut album. Many of the songs were obviously personal, dealing with recent upheavals in Grohl's private life — friends dying, band members leaving, and marriages ending were all addressed. "With this album," he admitted, "I decided I wanted the lyrics to be far more personal and revealing. If you have a song like 'February Stars', where the music seems so powerful and compelling, you want to match that with something that really hits home."

William Goldsmith left the band when tensions came to a head with Grohl re-recording the drum parts that Goldsmith had already laid down. As Goldsmith puts it "There was no animosity, I just wasn't happy.

## SCREAM

Before Nirvana, Dave Grohl was the drummer with the Washington DC hardcore band, *Scream*. The group, formed around the nucleus of brother Franz and Peter Stahl, had been together since 1979, and their 1982 debut album, "Still Screaming" had been voted *Suburban Voice* magazine's record of the year. The group were to release one of the definitive US hardcore punk albums in 1987's "Banging The Drum".

While Dain Bramage were still together, Grohl answered an ad looking for a drummer with an established band. *Scream* were a seminal Washington DC hardcore act who were a favourite of Grohl's: "Seeing as how *Scream* records were among those I used to play drums to on my bed when I was first learning, I knew all their songs by heart. So when, Franz asked, 'What do you want to play? Some Sabbath? Or some Zep?', I said 'Nah, let's play . . .' and rattled off the names of all their songs."



Dave saw the audition as merely a chance to play with his heroes, but when *Scream* frontman Franz Stahl offered him the job, Grohl had to sheepishly explain that he already had a band! Luckily the offer was still open when Dain Bramage folded a few weeks later.

*Scream* had recently moved from their hardcore label Dischord to the respected reggae imprint RAS (Real Authentic Sound), who had signed the band with an eye to cracking the hard rock market, but the influences went both ways — *Scream* soon adapted reggae rhythms into their music for their 1988 album, "No More Censorship". Dave Grohl embarked on his first European tour in February 1988. One of the shows, at Van Hall in Amsterdam, was recorded and later released as an album.

The band's disastrous 1990 jaunt ended with bassist Skeeter Thompson walking out. While *Scream* struggled to find a new bass player, Grohl took the opportunity to audition for Nirvana.

*Scream*, meanwhile, folded soon after, leaving the Stahl brothers to form *Wool*, who released the "Buddspawn" EP and toured with *Rage Against The Machine* in 1993. The group was put on hold when Franz took up guitar duties in the Foo Fighters.



It got on my nerves as far as expectations of my drumming went. I guess a lot of people wanted me to be Dave, and I would rather be me". If Goldsmith was different to Grohl, his replacement, Taylor Hawkins was not. Recruited from Alanis Morissette's touring band, the Californian proved that he could hit the drums at least as hard as Grohl himself. "The key to playing drums for Dave Grohl," he explained, "is that you have to beat the shit out them."

Two scorching singles, "Monkey Wrench" and "Everlong" helped push the sales of the album up and then it was back on the road again. But by mid-summer there were rumours of more internal problems and by September 1997, Pat Smear had quit,

announcing his departure at the MTV Video Music Awards. "I tried to get him to stay, but we're always working," explained Grohl. "He wanted to do MTV's *House Of Style* and maybe his own record. He just wanted to do something else which I totally understand. I wish I could just sometimes have a week to decide what I want to do but our diary is booked up months in advance."

Smear was replaced by Franz Stahl from Dave's old band, *Scream*, in time for UK gigs with the *Prodigy* in late 1997. "We were a little worried about those shows because they're supposed to be a dance band," confessed Dave. "I mean, I consider them to be a rock band. But, who knows about the kids? And the response was awesome. I think our bands fit together just fine."

The final single from "The Colour And The Shape", "My Hero", featured a challenging cover of Gerry Rafferty's "Baker Street" and an enhanced section for PCs featuring band photos, lyrics and the "Monkey Wrench" and "Everlong" videos. Other B-sides of singles from this album included live and acoustic versions of earlier Foo singles.

**"At the end of the day,  
will I always  
be remembered as  
'that guy who played  
drums for Nirvana',  
no matter what I do  
after the fact?"**

In the middle of the touring, Grohl found the time to get involved with one of his most bizarre projects to date — remixing a Puff Daddy track, "It's All About The Benjamins". "I just got a phone call asking if I'd do it," he recalled. "I said 'Sure'. It had already been remixed by Tommy Stinson (of Minneapolis pop-punk legends, the Replacements) but he wanted it to be 'more rock'. I laid down some drums, some distorted bass and some effects but in the end it was too 'rock' for his liking, so he remixed my remix with Tommy's remix!"



The promo CD for "My Hero", a single taken from the Foos' second LP.



The CD of "Walking After You", which was featured in the X-Files film Fight The Future.



The Mexican promo CD for the latest Foo Fighters single, "Learn To Fly".

## Foo Fighters Discography

### SINGLES

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Capitol / Roswell CDCLS 788

Capitol / Roswell CL 792  
Capitol / Roswell CDCL 792  
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Capitol / Roswell CDCL 796  
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Elektra E 4100

Elektra E 4100 C  
Elektra E 4100 CD

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RCA / Roswell 7432171308 2  
RCA / Roswell 7432171310 2

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**I'LL STICK AROUND / HOW I MISS YOU** (7", p/s, red vinyl, 8/95, No. 18) ... £6

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**FOR ALL THE COWS / WATERSHED** (live at Reading) (cassette, 11/95) ... £3

**FOR ALL THE COWS / FOR ALL THE COWS** (live at Reading 1995) /  
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track "Ya Da Ya Da", and bonus Australian track, "Fraternity", 11/99) ..... £15



Most of 1998 was spent touring including UK dates at the Milton Keynes Ozzfest, and also at Reading. The summer also saw a new single with a re-worked version of "Walking After You" taken from the *X-Files: Fight The Future* soundtrack. After the touring, Grohl took some time out to re-evaluate the band and make some changes in his personal life. Franz Stahl left in early 1999, and Grohl moved back home.

## LEARN TO FLY

Grohl left Los Angeles and returned to Virginia, where he recorded a new album in his own studio. If some of the album sounds laid-back, it's because of where it was recorded, Grohl explains, "I did the record sitting on the couch I've had for eight years, and it was the most comfortable environment you could ask for. There wasn't anyone around telling us, 'This should be a single', 'This should be shorter', 'This should be poppier'. Maybe I'll take the couch on tour and have it put in every hotel room I sleep in".

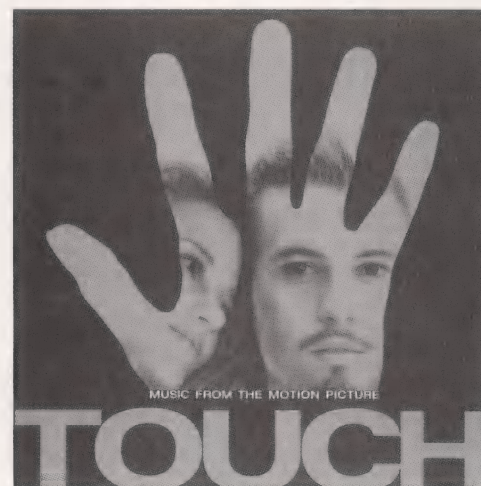
The result, "There Is Nothing Left To Lose", was recorded by Grohl and the remaining

band members Mendel and Hawkins, with co-producer Adam Kasper. For touring purposes, new guitarist Chris Shiflett, who had previously spent four-and-a-half years with his own band, No Use For A Name, was added after successfully auditioning. As the band worked and wrote in the newly-built studio it was a learning experience for all, as Nate Mendel remembers: "I guess that the one thing we learned is that we've got a style, and that it's not bad. It's nothing to be afraid of — we can deviate from it and make original-sounding songs, but we're not going to radically alter what we do. I think that's what allowed us to be happy with not making a big departure. We feel these songs are really good, and they're a progression in our ability as a band."

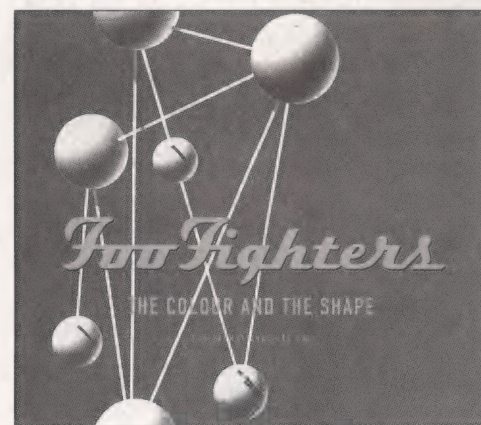
The opening single from the album was "Learn To Fly", described by Grohl as: "Sort of this search for inspiration, something that's gonna make you feel alive — It's kind of optimistic". The single featured an hilarious video where the band play several different roles on board a plane. The album received

some good reviews and the band are touring again, with Grohl in a philosophical mood: "I hope people have never seen me or the band as something that's false or unreal. We always try to lay it on the line and say we're making music because we love making music — not because we want to be seen as demi-gods".

The Foos are now really making a name for themselves, but as Grohl himself warned: "At the end of the day, will I always be remembered as 'that guy who played drums for Nirvana', no matter what I do after the fact?" If Grohl continues to make more music in the same honest, direct manner, it won't be long before he will be remembered as "that guy from the Foo Fighters".



Along with his Foo Fighters work, Dave Grohl composed the music to the 1998 film, *Touch*.



The promo CD for the Foo Fighters' second album, *The Colour And The Shape*.



The limited edition enhanced CD of the new album, *There Is Nothing Left To Lose*.

## SELECTED PROMOS AND IMPORTS

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Capitol/Roswell DPRO 11171	WINNEBAGO / PODUNK / OZONE / HOW I MISS YOU (US promo CD, 1995)	£15
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Capitol/Roswell CDP 7243 83402724	FOO FIGHTERS (Australian 2-CD, includes bonus tour disc: "Winnebago", "Podunk", "How I Miss You", "Ozone", "For All The Cows [live]", "Wattershed [live]", 12/95)	£20
Capitol/Roswell SPCD 1910	BIG ME (French promo CD, unique card p/s, 2/96)	£20
Toshiba/Roswell TOCP 50186	THE COLOUR AND THE SHAPE (Japanese CD, includes "Dear Lover", 1997)	£20
Capitol/Roswell SPCD 2111	INEDITS (French CD, includes "The Colour And The Shape", "Weenie" and "Winnebago", card p/s, 1997)	£15
Roswell DPRO 708761204421	EVERLONG (US promo CD, unique p/s, 6/97)	£10
Capitol/Roswell DPRO 708761202625	MONKEY WRENCH / THIS IS A CALL / I'LL STICK AROUND / BIG ME (US promo CD, 1997)	£15
Capitol/Roswell 7243 8 84433 2	EVERLONG / DOWN IN THE PARK / SEE YOU (acoustic) (Australian CD, unique p/s, with poster, 1997)	£10
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RCA/Roswell RDJ 656863 2	MUSIC FROM THERE IS NOTHING LEFT TO LOSE (US promo, includes "Learn To Fly" and "Breakout", plus extracts from "Stacked Actors", "Next Year" and "Aurora", custom card p/s, 9/99)	£10
RCA/Roswell CDX 2153	LEARN TO FLY (Mexican promo CD, card p/s with Spanish text, 9/99)	£15

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Arista 74321561972	IT'S ALL ABOUT THE BENJAMINS (by Puff Daddy and the Family, CD, includes "Rock Remix" by Dave Grohl, 1/98)	£5
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## MISSION IMPOSSIBLE SINGLE

Sammich/Dischord 17 1/2	THANKS EP (US split 7" with Lunchmeat, 500 only, p/s, 1985)	£30
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## SCREAM SINGLE FEATURING DAVE GROHL

DSI DSI 16	MARDI GRAS / LAND TORN DOWN (US 7", 1991)	£8
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## SCREAM ALBUMS FEATURING DAVE GROHL

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RAS Records RAS 4001	NO MORE CENSORSHIP (LP, 12/88, also on cassette and CD)	£10
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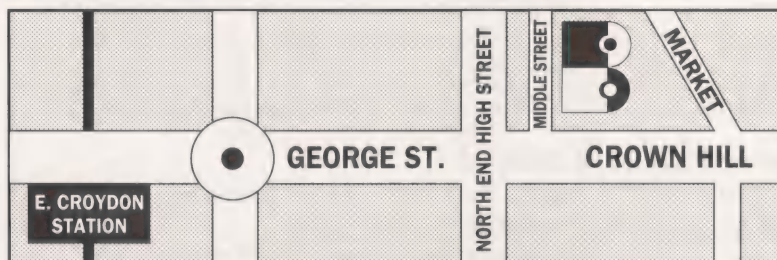


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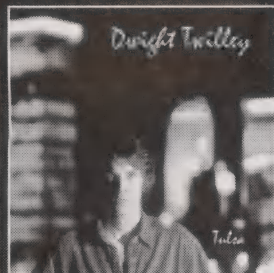
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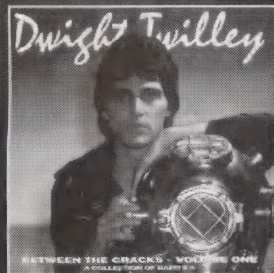
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(WHEN WENCD201)



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## DWIGHT TWILLEY: 'TULSA' / 'BETWEEN THE CRACKS'

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# THE GREAT LOST KINKS ALBUM

AN EARLY-70s KOLLECTION OF KLASSIC KINKS KUTS WAS ECSTATICALLY RECEIVED UPON RELEASE BUT WAS THEN WITHDRAWN. WHY? ANDY NEILL INVESTIGATES

**T**hroughout an eventful career spanning some three decades, the Kinks have been responsible for an impressive array of rarities. "The Great Lost Kinks Album", a US-only release, may not qualify as the rarest, but it remains one of the most sought-after Kinks Kollektables for the right reason — the music.

This fourteen-track collection of leftovers, obscure B-sides, random album tracks and forgotten experiments was compiled by Reprise, the group's original US record label, and released in January 1973 — supposedly without the band's knowledge or consent. Its release was legally contested from the outset, and two years later, it was withdrawn. The album has not since reappeared on the market. Because it contains a wealth of unreleased material from 1968-69 — a period in which the Kinks were, arguably, at their creative peak — its unavailability has created

a demand which, unfortunately, shows no signs of ever being satisfied.

Last year Castle remastered and reissued all ten UK Pye albums on CD, using unreleased tracks from the appropriate period where possible. Unfortunately, due to circumstances beyond the compilers' control, the eagerly-awaited "Village Green" and "Arthur" reissues contained a disappointing dearth of unissued material. Much of "The Great Lost Kinks Album" could have been utilised as bonus tracks, but . . .

## ORIGINS

The origins of "TGLKA" date back to 1968 and an album that has since passed into Kinks folklore.

In June of that year, Ray Davies submitted a completed 15-track album to Reprise, with whom the group had a separate agreement, independent to their existing contract with Pye in the UK. Reprise sat on the tapes

until October, deciding to prune the album back to 11 tracks by dropping "Did You See His Name", "Autumn Almanac", "Susannah's Still Alive" and "There Is No Life Without Love" from the 'final' track listing. This now consisted of "She's Got Everything", "Monica", "Mr. Songbird", "Johnny Thunder", "Polly", "Days", "Animal Farm", "Berkeley Mews", "Picture Book", "Phenomenal Cat" and "Misty Water".

The album, wittily titled "Four More Respected Gentlemen" was assigned a catalogue number (RS 6309), and proof labels were prepared. It was long thought that production was halted prior to the manufacture of test pressings. However, at least two have come to light in recent years, which strongly suggests the release of "FMRG" was cancelled at the eleventh hour, in favour of the "The Kinks Are The Village Green Preservation Society" album.





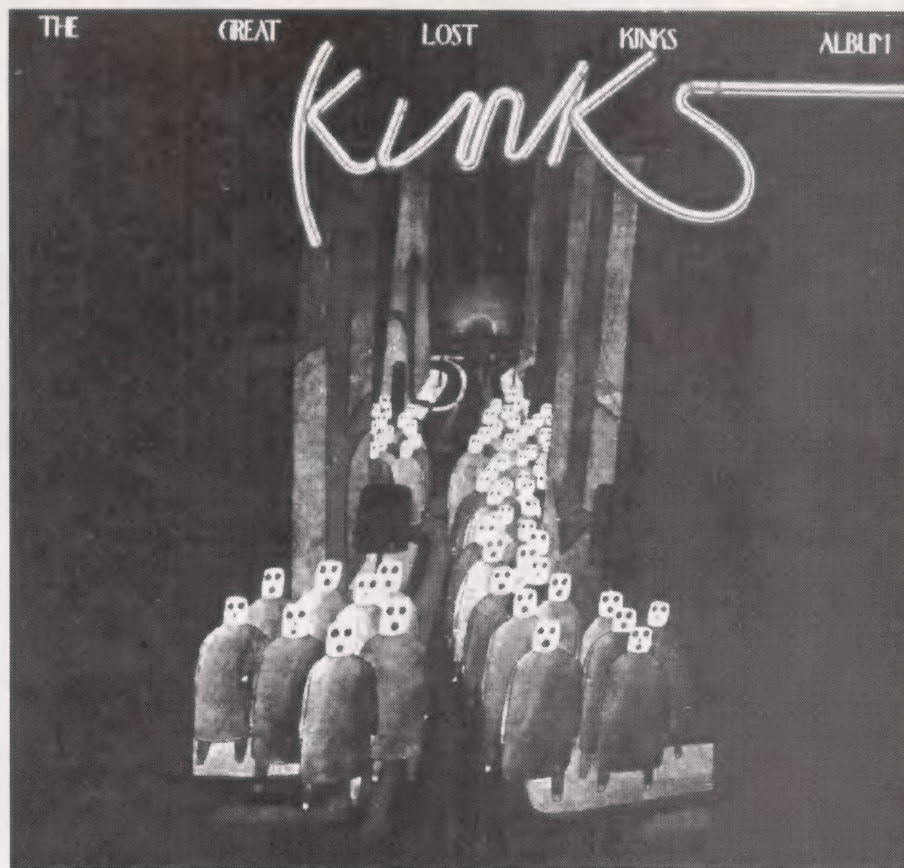
To further complicate matters, a 12-track version of "Village Green" had already been submitted to Pye by Ray Davies for September release in Britain. The album featured 12 tracks: "The Village Green Preservation Society", "Do You Remember Walter", "Picture Book", "Johnny Thunder", "Monica", "Days", "Village Green", "Mr. Songbird", "Wicked Annabella", "Starstruck", "Phenomenal Cat", "People Take Pictures Of Each Other".

As revealed in last month's issue, Davies decided to revamp this album at the last minute, but the decision came too late to halt production masters that had already been sent to a few European territories and as far afield as New Zealand. Even UK Pye got to the stage of producing test pressings for this cancelled version, which featured alternate mixes of "Do You Remember Walter", "Wicked Annabella", "Starstruck" and "People Take Pictures Of Each Other". The commonly-available 15-track album, which adds "Last Of The Steam Powered Trains", "Big Sky", "Sitting By The Riverside" and "Animal Farm" and "All Of My Friends Were There" and omits "Days" and "Mr. Songbird", was eventually released by Pye on 22nd November, 1968.

Even then, this was the result of a record company compromise. Ray Davies had unsuccessfully appealed for a 20-track double to retail for the price of a single album, that maybe would have covered most of the tracks recorded with the "Village Green" concept in mind. In view of the overlap and delay, "Four More Respected Gentlemen" quietly disappeared from the American Reprise release schedules to make way for "VGPS" (RS 3627). Two of the remaining tracks, "Polly", based on Polly Garter, a character from Dylan Thomas' *Under Milk Wood*, doubling as a Swinging London morality tale, and "She's Got Everything", a raucous *volte face* from the group's earlier raw sound, cut during the "Face To Face" sessions in 1966 (and unlikely to have been included on "Village Green"), emerged as single B-sides to "Wonderboy" and "Days" respectively. Although it would have fitted snugly into the "Village Green" framework, "Days" remained (at the time) solely a single release.

"Berkeley Mews", another of Davies' amusing satires of upper-class life, appeared as the UK B-side to "Lola" in 1970, but crept out the year before on a rare US promotional album, "Then, Now And Inbetween" (included as part of the extravagant "God Save The Kinks" box set). However, the track is in much better company on the excellent retrospective, "The Kink Kronikles", released in the US only in March, 1972 — the first of a two-album contractual obligation to Reprise, as by now the band had jumped ship to RCA. Not only does "Kronikles" include several rare B-sides and hard-to-find stereo mixes, it's the only place you'll locate "Did You See His Name?", a quirky Davies character sketch about a well respected man's shoplifting exploits being reported in the local rag. His subsequent fall from grace leads to his suicide, all told matter-of-factly over a jaunty, organ-led knees-up!

Despite a horrendous sleeve showing Grenadier guardsmen on parade, supposedly meant to indicate the Britishness of the contents, "The Kink Kronikles" is intelligently-compiled and sounds great; fortunately it remains in print, albeit as a US-only CD. Interestingly, Reprise prepared an even worse sleeve design, of which a handful of slicks



## THE GREAT LOST KINKS ALBUM (US Reprise, MS 2127)

**SIDE ONE:** *Till Death Us Do Part* (9/68) / *There Is No Life Without Love* (early 1968) / *Lavender Hill* (8/67) / *Groovy Movies* (6/69) / *Rosemary Rose* (1/68) / *Misty Water* (5/68) / *Mr. Songbird* (late 1967)

**SIDE TWO:** *When I Turn Out The Living Room Light* (2/69) / *The Way Love Used To Be* (10/70) / *I'm Not Like Everybody Else* (1/66) / *Plastic Man* (3/69) / *This Man He Weeps Tonight* (6/69) / *Pictures In The Sand* (early 1968) / *Where Did My Spring Go?* (1/69)

have escaped onto the collector's market — commanding substantial sums on the rare occasions they're offered for sale.

Respected critic and Kinks kultist John Mendelsohn supplied the acerbic but insightful sleevenotes, hinting at a sequel he called "The Son Of The Kink Kronikles". Thanks to the album becoming a steady seller, particularly on import, Reprise were indeed planning a follow-up. Which brings us (finally) to where we came in — "The Great Lost Kinks Album".

## GREAT LOST KINKS

Even after "Four More Respected Gentlemen" was eventually shelved, a second, 12-track version was compiled sometime during 1969/70, and was set to feature "Till Death Us Do Part", "This Is Where I Belong", "Lavender Hill", "Plastic Man", "King Kong", "Berkeley Mews", "Rosemary Rose", "Easy Come, There You Went", "Pictures In The Sand", "Mr. Songbird", "When I Turn Out The Living Room Light" and "Where Did My Spring Go?". Some sources suggest this was a cynical, loss-saving exercise on Reprise's part, should the notoriously mercurial Kinks fail to deliver the goods for the remainder of their existing contract.

"This Is Where I Belong", "King Kong" and "Berkeley Mews" were eventually moved to "The Kink Kronikles", and the intriguingly titled "Easy Come, There You Went" (which apparently exists only in instrumental form)

was dropped completely. "TGLKA" arrived in its finished form by adding "Misty Water", "I'm Not Like Everybody Else", a venomous declaration of non-conformity sung by Dave (first issued as the 1966 B-side to "Sunny Afternoon"), "The Way Love Used To Be", one of Davies' most achingly poignant ballads, from the "Percy" soundtrack, "There Is No Life Without Love", "Groovy Movies", and "This Man He Weeps Tonight" from Dave Davies' aborted solo album (see separate feature).

On the strength of the sleeve, another equally inappropriate choice of painting — *Proliferation* by Jean Michel Folon — with a lone Bob Gruen concert shot of Ray on the rear, one would have been forgiven for overlooking the album as another cynical repackaging exercise. And Ray Davies would have thanked you for it. The important question of composer, publisher and attributable collection agency was difficult to establish, so scant was the information to hand. After Reprise had rejected the "Percy" soundtrack (1971) for US release, due to its surfeit of instrumentals, this was the final straw. However unorthodox the company's actions may have been, the product was nowhere near as exploitative as, for example, "Magic Bus — The Who On Tour", a hodge-podge of previously released material, taken from inferior masters and deceptively packaged by Decca, the Who's US record company, to look like a live album.





The rare Scandinavian picture sleeve of "Dedicated Follower Of Fashion", worth £35.



Another Scandinavian release, "Drivin'"; note the B-side details crudely stamped on the cover.



The Mexican "Los Kinks" EP, featuring "La Muerte De Un Payaso" — "Death Of A Clown".

An appraisal of the contents of "TGLKA" lends weight to the old adage — don't judge an album by its cover! Not only does it provide further evidence of Davies' highly original songwriting, but it offers a fascinating glimpse into ideas for extracurricular projects. "Till Death Do Us Part" is just such an example, written for the movie version of the popular British sitcom, starring Warren Mitchell, and is a slow, ragtime-style number, with banjo and trombone. Because of contractual difficulties, singer Chas Mills replaced Ray's vocal for the film and soundtrack album, released on Polydor the following year. The Kinks' vocal version was originally intended for a UK EP, which remains unreleased, but judging from its assigned catalogue number (Pye NEP 24303), had been planned for an early 1969 release. No other tracks are known to have been set aside, which indicates that the idea was probably vetoed by Ray Davies at an early stage.

"There Is No Life Without Love", the countrified B-side of Dave's third solo single, "Lincoln County" was co-written by both Davies brothers and features Ray and Dave's appealing counterpart close-harmony vocals. "Lavender Hill" paints an idyllic, tranquil portrait of the South West London suburb — the other side of the world for a Muswell Hillbilly boy! Dave plays a nicely-understated wah-wah solo over some "Village Green"-esque backing harmonies. "Groovy Movies", a combination of Cecil B. De Mille and "Act Naturally", intended for Dave's solo album, dates from the "Arthur" sessions, and features the brass section used on that album. The delicate arrangement on "Rosemary Rose", another in a series of female character-sketches from the time, including "Polly", "Monica" and "Wicked Annabella", features Nicky Hopkins on harpsichord, while the lyrically mysterious "Misty Water", with its catchy chorus, conjures up a murky image of

the three witches from *Macbeth* — perhaps "Where shall we three meet again / In thunder, lightning, or the Village Green?" might have been an appropriate lyric? "Mr. Songbird", a whimsical acoustic ditty, was possibly earmarked for a proposed 1967 Ray Davies solo album, which failed to get off the ground.

Perhaps the most charming and mildly controversial track (due to its anti-Semitic comments in the opening couplet) is "When I Turn Out The Living Room Light" (incorrectly titled "Off" instead of "Out" on both sleeve and label). Commissioned for the BBC2 TV series *Where Was Spring*, "When I . . ." is a humorous, typically self-effacing Davies reassurance to a rather plain loved one that appearances aren't everything; that in the dark, we all look the same. From the same source comes the character's bitter reflection on life, "Where Did My Spring Go?". It's also hard to argue with Davies' own assessment of "Plastic Man" as a throwaway.

A wiser move would have been to replace it with its B-side, "King Kong", a heavy, hypnotic, materialistic put-down, but unfortunately, Reprise had already issued it on "The Kink Kronikles". Dave's affecting "This Man He Weeps Tonight", another tune intended for his solo album, betrays a distinctive Byrds influence with its jangling guitar patterns. "Pictures In The Sand" has a definite "Village Green" feel, similar in nature to "Sitting By The Riverside" and "People Take Pictures Of Each Other", featuring prominent piano and accordion.

Apart from "Groovy Movies", "Misty Water", "Mr Songbird", "The Way Love Used To Be" and "This Man He Weeps Tonight", Reprise used the only mono mixes available to them, although, inexplicably, a stereo mix of "There Is No Life Without Love", submitted for the cancelled "Four More Respected Gentlemen" album, was not utilised.

Reviews for "TGLKA" were uniformly ecstatic (in an interview, Lou Reed claimed to be listening to nothing else), in direct opposition to the decidedly mixed response the Kinks' newest studio collection (and their second for their new label RCA), "Everybody's In Show Biz" had received. Indeed, the 1972 model Kinks received short shrift in the sleeve notes, again contributed by John Mendelsohn. Now that RCA were offering the Kinks more artistic control, the band — and Ray Davies in particular — didn't feel the need to be reminded of not-too-distant



The brothers Davies in the control room of their own Konk Studio in Hornsey, North London.





skeletons rattling in their musical closet and acted against Reprise accordingly.

"The Great Lost Kinks Album" was removed permanently from the racks in 1975, although a plethora of overstock copies flowed into the cut-out bins in America during the latter half of the 70s. In 1992, a Japanese pirate bootleg CD appeared, mastered, crackles and all, from vinyl. Another Japanese vinyl counterfeit followed four years later and a recent CD bootleg contained bonus tracks from Dave Davies' album. Apart from the efforts of those in the 'underground

release' market, "The Great Lost Kinks Album" has yet to officially reappear, and doesn't look likely to. A crying shame, as some classic Kinks kuts are being criminally overlooked.

*Many thanks to Russell Smith for additional research, Marianne Spellman, Steve Hammond, Sarah Southern and Gary Forsyth for help with photos and illustrations on this feature. Background information courtesy of Doug Hinman's exhaustive, worldwide Kinks discography, You Really Got Me.*

## "The Great Lost Kinks Album" Related Discography

Cat. No.	Title	Current Mint Value
<b>US ALBUMS</b>		
Reprise RS 6309	<b>FOUR MORE RESPECTED GENTLEMEN</b> (LP, test pressings only, 1968) .....	£400+
Reprise MS 2127	<b>THE GREAT LOST KINKS ALBUM</b> (LP, US only, with insert, 1/73) .....	£60
Reprise M5 2127	<b>THE GREAT LOST KINKS ALBUM</b> (cassette, with unique flip-top box and pasted slick, 1/73) .....	£10
Reprise REPM8 2127	<b>THE GREAT LOST KINKS ALBUM</b> (8-track cartridge, with slipcase, 1/73) .....	£15
Reprise RST 2127-C	<b>THE GREAT LOST KINKS ALBUM</b> (reel-to-reel tape, 2/73) .....	£50
<b>UK LPs</b>		
Pye NSPL 18233	<b>THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY</b> (12 tracks, stereo only, test pressing only, two copies known to exist, 9/68) .....	£600+
Pye N(S)PL 18233	<b>THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY</b> (15 tracks, blue label, mono/stereo, 11/68) .....	£75 / £45
Polydor 583 717	<b>TILL DEATH US DO PART</b> (soundtrack, stereo only, with Kinks' stereo backing track and Chas Mills' vocal, 2/69) .....	£50
<b>OVERSEAS LPs</b>		
Pye (Vogue) CLVLXPY 298	<b>THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY</b> (France, 12 tracks, stereo only, unique sleeve, 10/68-1/69) .....	£140
Pye NSPL 18233	<b>THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY</b> (Scandinavia, 12 tracks, stereo only, unique sleeve, 10/68-1/69) .....	£220
Pye SLBP 63.003	<b>THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY</b> (Italy, 12 tracks, stereo only, unique sleeve, 1/69) .....	£300
Pye NSPL 18233	<b>THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY</b> (New Zealand, 12 tracks, stereo only, unique sleeve, 10/68-1/69) .....	£400
<b>UK CDs</b>		
Essential CD 481	<b>THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY</b> (features the remastered mono 15-track and stereo 12-track versions, 10/98) .....	£8



The highly-regarded US-only retrospective 2-LP, "The Kink Kronikles", which was released in March 1972.



1968's "The Kinks Are The Village Green Preservation Society" LP. This New Zealand issue will fetch £400 in Mint condition.



# DAVE DAVIES

ANDY NEILL INVESTIGATES THE ALBUM THAT NEVER WAS

**A**t the same time that the majority of the tracks on "The Great Lost Kinks Album" were being recorded, another legendary 'lost' Kinks project was in the works. The Kinks had originally evolved from the Ravens, dominated by lead guitarist Dave Davies. While elder brother Ray's confidence as vocalist and songwriter increased, Dave increasingly took a secondary role, contributing the odd lead vocal to a B-side, EP or LP track, while continuing to write.

One of his earliest compositions, "One Fine Day", recorded by Shel Naylor (who later achieved fame as the dreaded Lieutenant Pigeon), was released as a Decca single in early 1964. "Death Of A Clown", co-written by both Davies brothers, was originally intended for the Kinks' "Something Else" album. It proved undeniably commercial when issued as a single under Dave's name (possibly a move ventured by the Kinks' management of the time to broaden horizons within the band) with the undistinguished "Love Me Till The Sun Shines" on the flip, in July 1967.

The unexpected chart success of "Clown"

(No. 3 in the UK and a worldwide hit everywhere — except America) took everyone by surprise, not least of all Dave himself. Several *Top Of The Pops* appearances later and his Regency Beau Brummel fop image was plastered everywhere throughout the autumn of '67. There was even ludicrous talk, leaked to the music press by managers Grenville Collins and Robert Wace, of turning the flamboyant, 20-year old North London guitar swashbuckler into a Hollywood matinee idol!

## COVERS

More believable were plans for a solo album, initially to feature a blend of traditional blues covers from such important early influences as Leadbelly and Big Bill Broonzy with original compositions.

In November 1967, a follow-up single arrived, the delightfully Dylanesque "Susannah's Still Alive". This very personal song, harking back to Dave's first true love, Sue Sheenan (as revealed in his autobiography *Kink*) was backed with "Funny Face", a similiar tale of distant love, only managed a disappointing No. 21, which was in no way indicative of its quality. "Funny Face", taken

from the just-issued "Something Else", indicated that material for a proposed album was still in short supply.

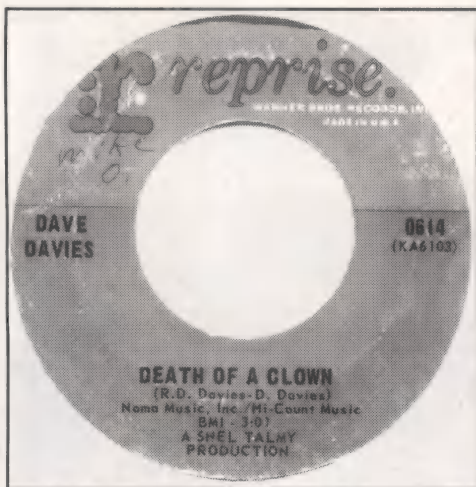
It's not clear what significant efforts Dave made at this juncture to record a solo album. However, it is known that he taped a version of bluesman "Spider" John Koerner's "Good Luck Child" in the late summer of 1967, altering the lyric to suit the revised title of "Good Luck Charm". The track was featured as part of a radio session Dave recorded for the BBC's *Saturday Club*, broadcast on 26th August 1967; therefore, it's likely that the song was seriously being considered for some form of release. Sensing the end of Dave's short-lived commercial reign, Pye repackaged both singles to date as an EP, imaginatively titled "Dave Davies Hits" and succeeded in creating one of the rarest 60s UK EPs, alongside its counterpart, "The Kinks" (four tracks extracted from "Something Else").

Folk and country music appealed to both Davies brothers, as evidenced by songs like "Wait Till The Summer Comes Along" (from the "Kwyet Kinks" EP) and the third Dave Davies single "Lincoln County" / "There Is No Life Without Love", released in August 1968, which reflected both styles. The A-side, a jaunty hoedown conceivably sung by a homecoming Jesse James (!) once again failed to capture the public's imagination, and fell short of the Top 30. In light of this, work on a solo album was put on hold temporarily, and all focus was directed to "The Village Green Preservation Society" album.

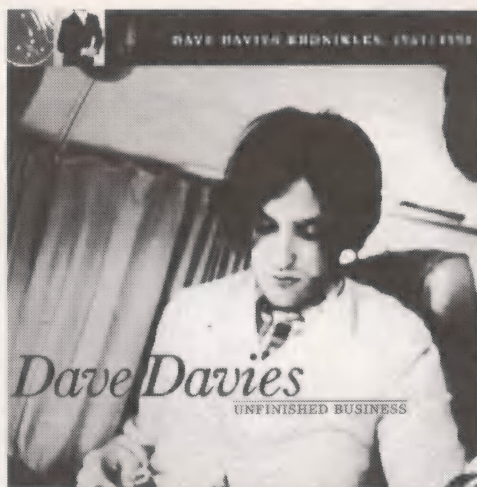
Dave's dormant solo career was suddenly reactivated at the end of the year when four new songs were recorded at Polydor Studios in London. These sessions, extending into the New Year, were cut short in February when the accident-prone guitarist fractured a finger. Two of the tracks, "Hold My Hand" and the eerie "Creeping Jean", with its







This US stock copy of "Death Of A Clown" is worth at least £100; only around six exist.



Davies' 2-CD anthology, "Unfinished Business", released in 1998.



"Fortis Green", a collection of Davies demos released on his own label, Meta Medias.

droning guitars and zooming bassline, were released as his fourth and final Pye single in January. Unfortunately, it fell into the same commercial trough that the Kinks had temporarily slid into.

Whereas lack of sufficient original material may have initially hampered progress, Dave was now turning out songs at a prodigious rate, and most of the tracks intended for 'the album that never was' were recorded during the spring of 1969 at Pye Studios, just prior to and during the "Arthur Or The Decline And Fall Of The British Empire" sessions.

Files logged at Reprise in the States indicate that the company received tapes for the Dave Davies album that July, with all tracks mixed (remixed in the case of "Susannah's Still Alive") into stereo, with a proposed running order finalised. Two tracks, "Mindless Child Of Motherhood" (credited as 'The Kinks featuring Dave Davies') and "This Man He Weeps Tonight", both appeared in mono as the UK B-sides to "Drivin'" and "Shangri-La" respectively. If Dave's solo career had prospered, it is highly likely that both "This Man" and "Mindless Child" would have followed as his respective fifth and sixth singles. In fact, "This Man . . ." was pencilled in for a September release (presumably) to coincide with the release of the album, but was swiftly relegated to B-side status.

## ABANDONED

By the autumn of 1969, a decision was made by Dave not to release it — perhaps fearing that the moment had passed. Throughout 1970, the possibility of creating a revised version with new songs to replace some of the older '67/'68 material was raised; perhaps to form the second part of a Kinks double set. By 1971, the Kinks had signed to a new label, RCA, and any remaining plans to release Dave's album were abandoned.

Reprise took matters into their own hands and used the tapes for "Susannah's Still Alive" and "Mindless Child Of Motherhood" for "The Kink Kronikles" and "There Is No Life Without Love" (in mono), "Groovy Movies", and "This Man He Weeps Tonight" for "The Great Lost Kinks Album". The latter was legally contested (see separate feature) and put the kibosh on any immediate hopes of Dave's album appearing.

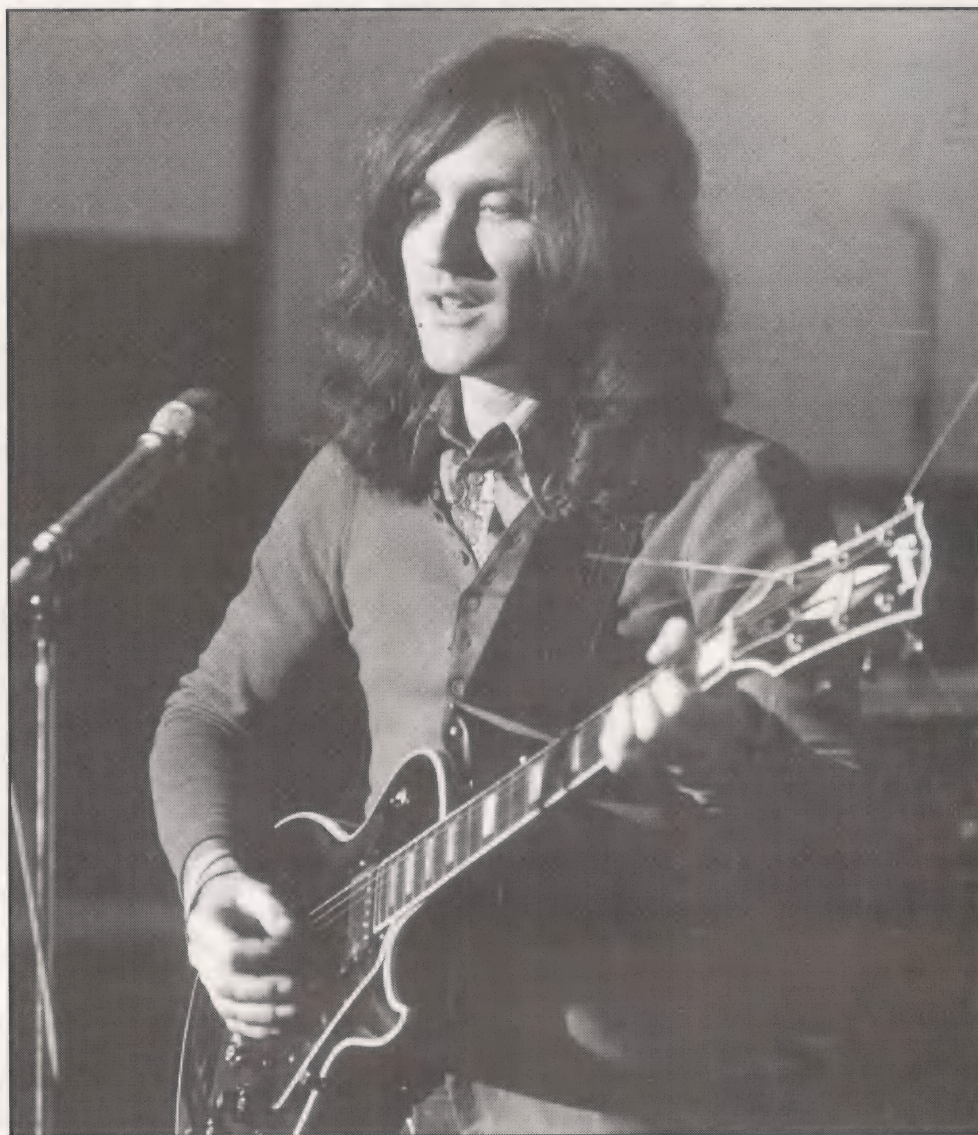
Throughout the 70s and 80s, Dave's late-60s work achieved a cult-like status with discerning fans and critics, especially in

America, where the Kinks had found a whole new audience. In July 1980, RCA released Dave's first 'proper' solo album, "AFL1-3603", followed a year later by a second, "Glamour", both of which received polite but mixed reviews.

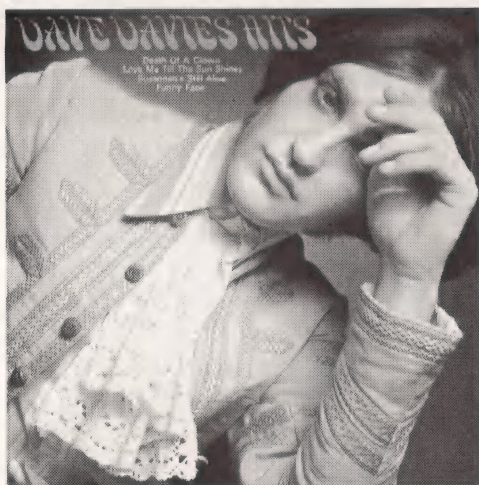
In November 1984, a West German bootleg, "A Hole In The Sock Of", appeared on Lola Records, purporting to be the long-lost Dave Davies album. Despite the instantly apparent *faux pas* — a 70s sleeve shot showing the wrong Davies brother, the title associated with Ray's own stillborn

solo album, the fair sound quality on the rarest tracks, obviously copied from a low-generation tape — the bootleggers did their best to reconstruct the actual album, obviously without access to the Reprise running order.

"Mr. Reporter", "I'm Crying", "Mr. Shoemaker's Daughter" and "Do You Wish To Be A Man?" were copied for "Good Luck Charm", an attractively-packaged European bootleg CD released in 1990, made up of BBC radio broadcasts, assorted tracks from "The Great Lost Kinks Album" and other odds and sods.







The very rare "Dave Davies Hits" EP (Pye, 1968), now worth up to £250.



"I'm Not Like Everybody Else" featured live recordings from Dave's 1997 US tour.



1967's "Susannah's Still Alive" single, with Davies in jester mode on the cover.

In 1987, pulses raced at the sight of PRT's "The Album That Never Was". Had it finally been approved for release? Reality intruded when a quick scan of the back cover revealed only ten familiar tracks. The album simply grouped together the A and B-sides to all four Pye singles, plus "Mindless Child Of Motherhood" and "This Man He Weeps Tonight".

In 1998, "Mr. Reporter", a sarcastic riposte to bloodless hacks everywhere, as relevant now as it was then, finally appeared as a bonus track on Castle's remastered "Face To Face" CD. "Mr. Shoemaker's Daughter" was additionally used on the expanded "Arthur" reissue. Both tracks had to be specially mixed from multi-track in the absence of production masters. Unfortunately, these are the sole legacy of the unreleased tracks from Dave's solo album in the Castle archives. Which leaves "Do You Wish To Be A Man?", "Are You Ready?" and "I'm Crying" yet to secure an official release.

The situation with the Kinks Warner-Reprise recordings from 1966-1971 is contractually complicated, to say the least. In fact, Dave himself was prevented from using any of his classic 1960s solo recordings on the US version of his 1998 "Anthology" (although "Climb Your Wall", an unheard 1969 demo, did creep onto the track listing).

Thirty years on, master tapes and a stereo acetate labelled "Dave Davies" lie collecting dust in a Warners vault. When pressed on the subject, Dave has made clear his disinterest at seeing this particular ghost come back to haunt him. Still, that didn't stop him caving into a fan's request for "Groovy Movies" at a Boston area show in June 1999.

If Dave gets his way, a live album of these reworkings will appear in the near future, as a number of shows were recorded during a short residency at New York's Bottom Line Club in November 1997 with Dave's 'new' band (which he has affectionately nicknamed the Ravens!). Unfortunately, plans have been temporarily put in abeyance due to record company 'difficulties'. Sound familiar?

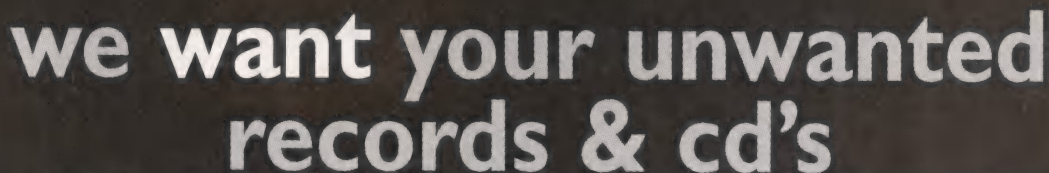
*Additional research: Russell Smith. Thanks to Doug Hinman for photos and information in this article. Background information courtesy of You Really Got Me (Doug Hinman).*

For further Kinks information, write to: "The Official Kinks Fan Club", PO Box 30, Atherstone, Warks CV9 2ZX  
See RC 200 for a Dave Davies interview.

## Dave Davies Solo Discography

Cat. No.	Title	Current Mint Value
<b>UK SINGLES</b>		
Pye 7N 17356	DEATH OF A CLOWN / LOVE ME TILL THE SUN SHINES (7/67)	£8
Pye 7N 17429	SUSANNAH'S STILL ALIVE / FUNNY FACE (11/67)	£8
Pye 7N 17514	LINCOLN COUNTY / THERE IS NO LIFE WITHOUT LOVE (6/68)	£20
Pye 7N 17678	HOLD MY HAND / CREEPING JEAN (1/69)	£20
Pye 7N 17776	DRIVIN' / MINDLESS CHILD OF MOTHERHOOD (B-side composed by D. Davies, 6/69)	£18
Pye 7N 17812	SHANGRI-LA / THIS MAN HE WEEPS TONIGHT (B-side composed by D. Davies, 9/69)	£18
<i>All of the above were also released as promo copies with yellow labels, which are worth £30-£35 each.</i>		
<b>UK EP</b>		
Pye NEP 24289	DAVE DAVIES HITS (4/68)	£250
<b>UK LPs</b>		
Pye N(S)PL 18193	SOMETHING ELSE BY THE KINKS (mono/stereo, pink label, features "Death Of A Clown", "Love Me Till The Sun Shines" and "Funny Face", 9/67)	£35 / £100
PRT KINK1	GREATEST HITS DEAD END STREET (LP, withdrawn, with bonus 10" disc of 6 unreleased tracks, including early mix of "Groovy Movies", 10/83)	£30
PRT PYL 6012	THE ALBUM THAT NEVER WAS (initial copies were mispressed and featured "Drivin'", instead of its B-side, "Mindless Child Of Motherhood", 10/87)	£12
<b>UK CDs</b>		
PRT 8.26681 ZR	THE ALBUM THAT NEVER WAS (1/88)	£25
PRT 4012-2	THE ALBUM THAT NEVER WAS (pan-European release with extra Dave Davies-related Kinks tracks, 1994)	£10
Essential ESMCD 479	FACE TO FACE (remastered mono reissue with 1998 remix of "Mr. Reporter", 4/98)	£8
Essential ESMCD 480	SOMETHING ELSE BY THE KINKS (remastered mono reissue, with bonus tracks "Susannah's Still Alive", "Lincoln County" and "There Is No Life Without Love", 4/98)	£8
Essential ESMCD 511	ARTHUR (OR THE FALL AND DECLINE OF THE BRITISH EMPIRE) (remastered stereo reissue, with 1998 remix of "Mr. Shoemaker Daughter", and mono and stereo mixes of "Mindless Child Of Motherhood" and "This Man He Weeps Tonight", 10/98)	£8
Essential ESSCD 584	DAVE DAVIES ANTHOLOGY: UNFINISHED BUSINESS (2-CD, remastered with all Dave Davies Pye solo work except "Funny Face", also includes "Mr. Reporter" and previously unreleased demo of "Climb Your Wall", 11/98)	£12
<i>Note: PRT (1986) and Castle (1991) issued the stereo mixes of "Face To Face" and "Something Else" on CD with no bonus tracks prior to the mono remasters. These are worth £10 / £4 respectively.</i>		
<b>US SINGLES</b>		
Reprise 0615	DEATH OF A CLOWN / LOVE ME TILL THE SUN SHINES (promo, 8/67)	£25
Reprise 0615	DEATH OF A CLOWN / LOVE ME TILL THE SUN SHINES (issue, 8/67)	£150+
Reprise 0660	SUSANNAH'S STILL ALIVE / FUNNY FACE (promo, 1/68)	£15
Reprise 0660	SUSANNAH'S STILL ALIVE / FUNNY FACE (issue, 1/68)	£50
Reprise 0930	LOLA / MINDLESS CHILD OF MOTHERHOOD (promo, B-side composed by Davies, 7/70)	£10
Reprise 0930	LOLA / MINDLESS CHILD OF MOTHERHOOD (issue, B-side composed by Davies, 7/70)	£5
<b>US ALBUMS</b>		
Reprise R(S) 6279	SOMETHING ELSE BY THE KINKS (LP, tri-colour steamboat label, track listing as UK, mono versions were used as promos — stereo as issues, 1/68)	£100 / £20
Reprise RST 6279-C	SOMETHING ELSE BY THE KINKS (reel-to-reel, stereo only, 1968)	£35
Reprise RS 6309	FOUR MORE RESPECTED GENTLEMEN (LP, 11 tracks, test pressing only, only two copies reputed to exist, 1968)	£500+
Reprise 2XS 6454	THE KINK KRONIKLES (2-LP, features "Susannah's Still Alive" [stereo mix], "Mindless Child Of Motherhood" [mono mix] and "Death Of A Clown" [stereo mix], 3/72)	£35
Reprise RST 6454-F-DP	THE KINK KRONIKLES (reel-to-reel, 3/72)	£25
<i>Note: "The Great Lost Kinks Album" features "Groovy Movies" (Finished Mix), "This Man he Weeps Tonight" (mono mix), "There Is No Life Without Love" (see separate feature for details).</i>		
<b>US CDs</b>		
Reprise 6454	THE KINK KRONIKLES (2-CD, with reverted original mono mixes, 1/88)	£20
Reprise RS 6279-2	SOMETHING ELSE BY THE KINKS (features the stereo mix of the album, no bonus tracks, 5/90)	£15
Velvet/Meta Media 6347-79718-2	DAVE DAVIES KRONIKLES 1963/1998 (UNFINISHED BUSINESS) (2-CD, with remastered acoustic re-recordings and live versions, also features the Ravens demo "I Believed You" and the demo "Climb Your Wall", 1/99)	£20





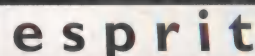
Argentina, Australia, Austria, Belgium, Bolivia, Brazil, Bulgaria, Canada, Chile, China, Colombia, Cuba, Czech Republic, Denmark, Ecuador, Finland, France, Germany, Greece, Holland, Hong Kong, Hungary, Iceland, India, Italy, Ireland, Israel, Japan, Korea, Malaysia, Mexico, New Zealand, Norway, Peru, Philippines, Poland, Portugal, Saudi Arabia, Singapore, South Africa, Spain, Sweden, Switzerland, Taiwan, Thailand, Turkey, USA, Venezuela & Yugoslavia.

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- Gold, Silver and Platinum award discs - BPI, RIAA, IFPI certified or in-house
- Music press kits, sales presenters, POS display material, standees, original posters, TV related records and soundtracks, promo box sets, memorabilia & other paper goods
- Film press books, programmes for premieres, original film posters, memorabilia
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- Excellent condition original LPs and 45s by the following artists:  
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**BLONDIE** - Live 1999 £13.99  
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**THE THE** - Naked Self £12.99  
**CURE** - Bloodflower £12.99  
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**STEELY DAN** (remastered IMPORT) Aja, Royal Scam £12.99 ea.  
**DAVE MATTHEWS BAND** - Listener Supported (2CD) £19.99  
**YAN MORRISON/LONNIE DONEGAN/CHRIS BARBER** - Skiffle Sessions £12.99  
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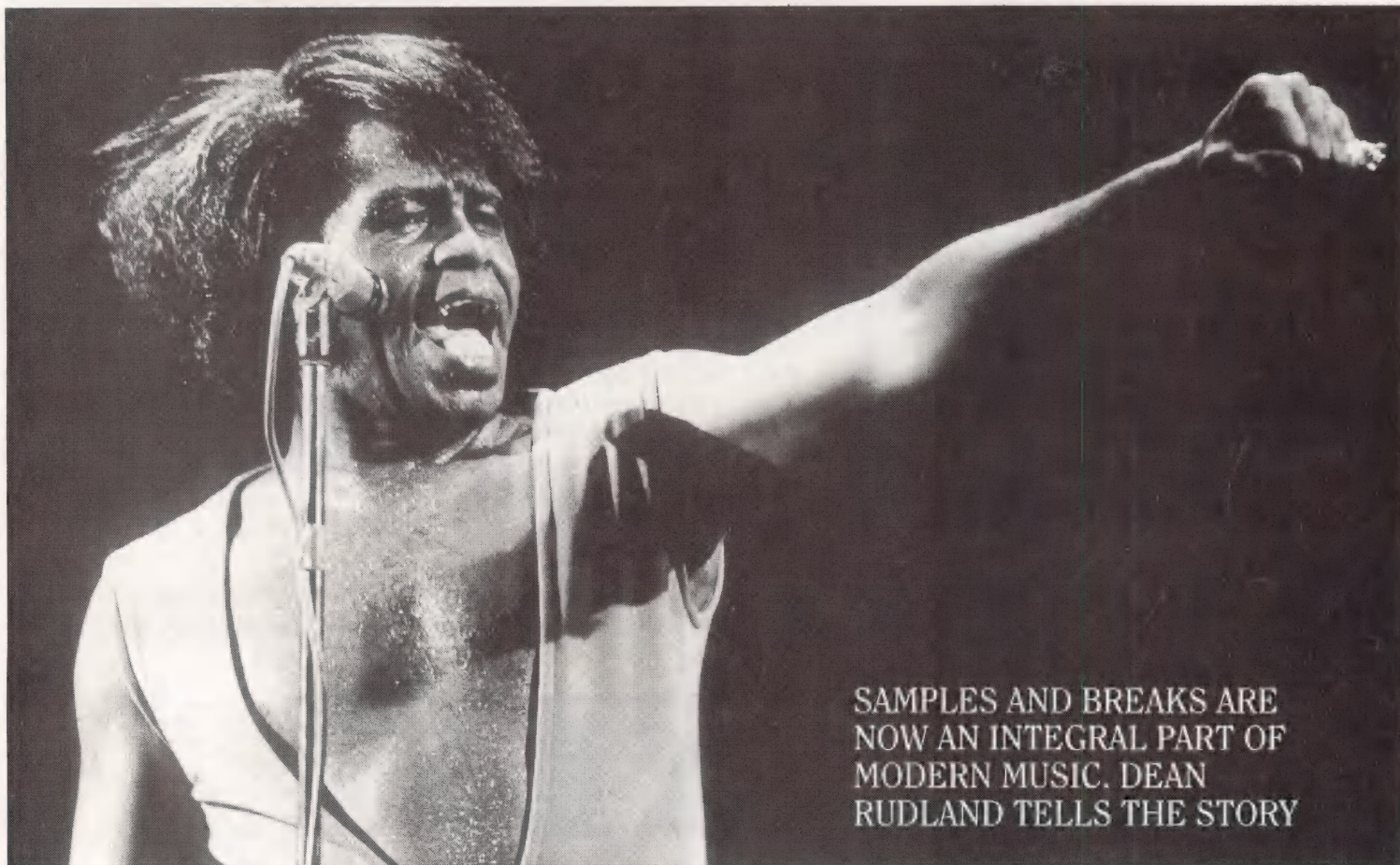
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# 30 GREAT BREAKS



SAMPLES AND BREAKS ARE NOW AN INTEGRAL PART OF MODERN MUSIC. DEAN RUDLAND TELLS THE STORY

**I**t's 20 years since hip-hop first broke overground with the release of the Sugarhill Gang's international smash "Rapper's Delight", a record based around a repeated excerpt from an earlier hit — the bassline from Chic's "Good Times". The idea of "the break" had arrived.

Suddenly former R&B label owners such as Sylvia and Joey Robinson, Bobby Robinson and Paul Winley were releasing records containing popular rhythm tracks, and the music industry had thrown up what seemed like another new fad.

Of course it was more than this, as recent sales figures reveal: rap and hip-hop-related records have overtaken country as the biggest-selling musical genre in America. But it was always going to be more than a fad, because before hip-hop presented itself to the public, it had been through a long incubation period and had developed its own distinctive culture.

The roots of rap can be traced back to the Bronx in the early 70s and one man: DJ Kool Herc. The Bronx at this time was a long way

from the New York clubbing mainstream, and the parties that happened there tended to be held in makeshift venues like school yards, local parks or street corners, with electricity cables hooked up out of someone's window or even directly to a lamppost.

Herc came to New York at the end of the 60s from his native Jamaica, and set up a sound system similar to those that were all the rage in Kingston. Initially he attempted

*By getting two copies of a record and playing certain parts over and over, Herc created both hip-hop DJing and the concept of the break.*

to force-feed his crowd reggae, but when they didn't go for this he started to play a mixture of Latin-tinged soul and funk, and later only the most exciting excerpts from those records. Herc saw that crowds tended to respond to certain parts of a record — usually the instrumental or percussion breakdown. By getting two copies of the record and playing this part

over and over, he could intensify the excitement of the crowd. He had created both hip-hop DJing and the concept of the break.

A scene developed around this music, and more DJs such as the Grand Wizard Theodore (credited with inventing scratching), Afrika Bambaataa and Grandmaster Flash joined in. Those who followed the scene became known as break- or B-Boys and B-Girls, and formed themselves into crews, who either supported or worked with these DJs as MCs or box boys, creating their own rhythms with their voices.

The phenomenon spread from the Bronx to Brooklyn and Harlem, and became highly competitive, not just between the systems, but also between the dancers and the growing number of graffiti artists who tagged the subway trains of New York's five boroughs, and were for many years the only visible sign of the new movement. Initially the power of Herc's system guaranteed his pre-eminence, but as the number of followers grew, so did other DJs' reputations.

Although today it is the rapper (or MC) who gains the attention of the public, at grass-



roots level the DJ was always the star. Their success depended on a combination of the power of the systems that they played on and their mixing skills — techniques such as scratching and punch phasing were honed and perfected in this competitive atmosphere — and of course, on the records that they played. All this took place in an environment of secrecy; record labels were steamed off and covered up, as weirder and more obscure breaks were used. Alongside the obvious James Brown and Stax funk records were breakdowns from the likes of Thin Lizzy and the Rolling Stones, the opening chords from the Monkees' "Mary, Mary" and odd voice-overs from spoken-word records. So fiercely were the sources guarded, that nearly 20 years after its release, the source of the spoken-word section from Grandmaster Flash's classic cut-up record, "Adventures On the Wheels Of Steel", has still not been discovered.

Flash was the first DJ to take up Herc's baton, playing venues that held 2000-3000 people, even as early as 1976. However, there was no precedent for DJ-based music to reach an audience outside the live arena, and little of it was recorded for posterity.

When this new music eventually made it to vinyl, it was the most traditional part of the hip-hop show — the MC and his rhymes — that record labels understood. Suddenly the MCs were called rappers, and the music was being provided by the house bands. Flash and Bambaataa still DJed, but apart from a few exceptional records by Flash it seemed as if the DJ part of the culture was about to die out. Herc and Theodore faded completely and Flash was overtaken in the popularity stakes by one of his crew, Melle Mel.

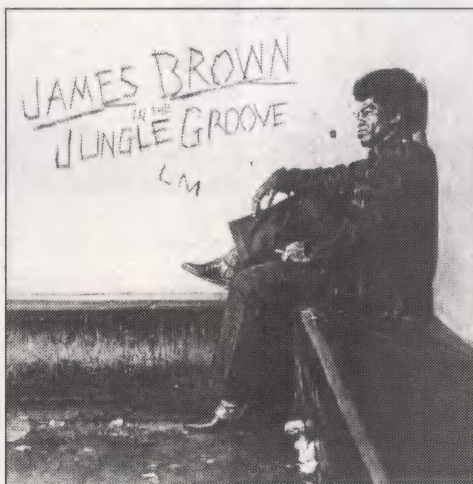
However, just as it looked as if the break was about to become a footnote in New York's musical history, it was suddenly pushed back to the centre. Old school rap's reliance on the house band was becoming jaded, and new acts such as Run DMC pioneered a return to the use of breaks. They were aided and abetted in this by the launch of an affordable sampler — the Akai S900 — that allowed the break to be easily manipulated in the studio for the first time.

As the floodgates opened, it was initially James Brown and classic old-school breaks which made their way onto new vinyl titles, as those who had danced and body-popped at the original block parties dug into their collections to find the breaks. But before long new producers emerged who were as keen as Flash and the others to dig out new breaks. Initially, Marley Marl, with his Cold Chillin' label, and the Bomb Squad — who produced Public Enemy — were the names to watch.

The early sampling frenzy reached its zenith with the release of De La Soul's "3 Feet High And Rising" LP in 1989, which raised the use of the Akai to a creative art-form, but also led to its reappraisal, as lawsuits from copyright holders rained on the band. This didn't stop more producers coming through, however, and artists such as Pete Rock and DJ Premier now extended the art-form further.

The following are some of the most-used breaks in hip-hop history. Without them, today's music would be radically different — the sampling culture they represent is now commonplace. Read on, and remember a time when the music was fresh — in both senses of the word . . .

# BREAK OUT THE BEATS



## 1 FUNKY DRUMMER

— JAMES BROWN (King)

Used by: everybody from Public Enemy to Gang Starr, Prince to NWA.

One of JB's two-sided slabs of funk, with James imploring the band to "give the drummer some" before sticksman Clyde Stubblefield lets go with a breakdown that has made its way onto nearly as many records as the electric guitar. Always popular since the days of block parties, it gained a renewed popularity with the release of the late-80s JB compilation "In the Jungle Groove", which presented the track as one lengthy piece with a bonus beats version. Contrary to legend, it was *not* the beat fuel on the Stone Roses' "Fool's Gold".

## 2 THE CHAMP

— MOHAWKS (Pama)

Used by: Double D and Steinski — "The Lesson", Eric B and Rakim — "Eric B for President", and a cast of thousands.

British library musician Alan Hawkshaw recorded a whole host of funky organ grooves for the British reggae label Pama. This infectious take on the ubiquitous Lowell Fulson US R&B hit got a release Stateside



on Atlantic's Cotillion label, whence it became a staple record at the block parties that spawned hip-hop.

Hawkshaw's arrangement is pretty much the same as the Otis and Carla version on Stax, with the vocal chants and breakdowns being perfect tools for a two-deck cut-up. At the height of hip-hop's late-80s success, the record finally made the UK charts with an interesting 12" reissue.

## 3 GIVE IT UP OR TURN IT LOOSE

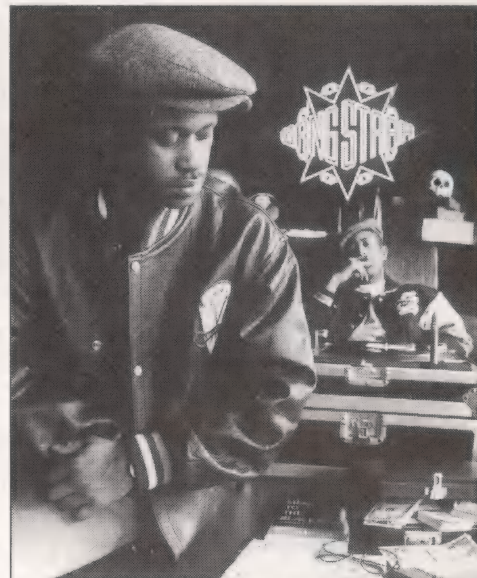
— JAMES BROWN (King/Polydor)

Used by: Ultramagnetic MCs — "Give The Drummer Some", Public Enemy — "Welcome To The Terrordome", Gang Starr — "I Gotcha"

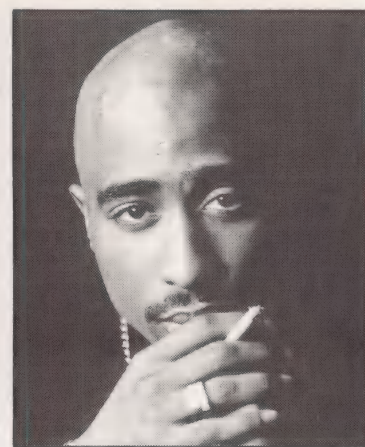
The rumbling introductory bass line is as incendiary as you could hope for on vinyl. Afrika Bambaataa would always use two copies in his early DJ sets. The track was originally slightly spoiled by the imposition of fake crowd noise, and was given a boost by its inclusion on the "Jungle Groove" compilation, lifted from the original master tape without such needless additions.



(Above) Public Enemy, who based their hip-hop around funk breaks. (Right) Gang Starr's "I Gotcha" hinged on a James Brown sample.







Kraftwerk (left) and Lyn Collins (centre) were raided by hip-hop artists; 2Pac (right) borrowed breaks from funk artists like Herbie Hancock.

## 4 APACHE

— INCREDIBLE BONGO BAND (Pride)

Used on: West Street Mob — “Breakdance Electric Boogie”, Coldcut — “Say Kids What Time Is It”, Sugarhill Gang — “Apache”

A Trinidadian take on the Shadows’ pop hit says all that needs to be said about the barriers that were ignored whilst hunting that perfect beat. This is one of the most-used beats ever, appearing on vinyl from the music’s earliest recorded hours and recently reappearing as a star of the big beat scene. Like all the great breaks, its appeal is furthered by its versatility, as this is a record that can be chopped in multiple ways. Reckoned by most of hip-hop’s pioneers to be the ultimate break.

## 5 DANCE TO THE DRUMMER’S BEAT

— HERMAN KELLY’S LIFE (Alston)

Used on: Jazzy Jeff and The Fresh Prince — “Live At Union Square”, Masters At Work — “Jeep Bonus”

Another percussion-led monster, this time emanating from the Miami-based TK label and percussion maestro Herman Kelly. It was used by Jazzy Jeff as a classic example of the Transformer mix, showing a DJ rocking the crowd.

This track was to appear on the earliest (legal) breaks compilation on Tommy Boy in the mid-80s, but Mr. Kelly — just released from a seven-year jail sentence for armed robbery — turned up at the label’s office and threatened violence if the record made it to the stores. It didn’t.



Herman Kelly’s “Drummer’s Beat” 12”.

## 6 TRANS EURO EXPRESS

— KRAFTWERK (EMI)

Used on: Soul Sonic Force — “Planet Rock”

Kraftwerk have been an ever-present force throughout the history of dance music. From house to techno to the pioneering hip-hop electro of Afrika Bambaataa, the German electronic pioneers have always been there.

“Planet Rock” was important because it took hip-hop away from standard funk basslines, while Soul Sonic Force’s space-age punk image made the music accessible to white audiences.

## 7 POT BELLY

— LOU DONALDSON (Blue Note)

Used on: A Tribe Called Quest — “When The Papes Come”, Main Source — “Friendly Game Of Baseball”

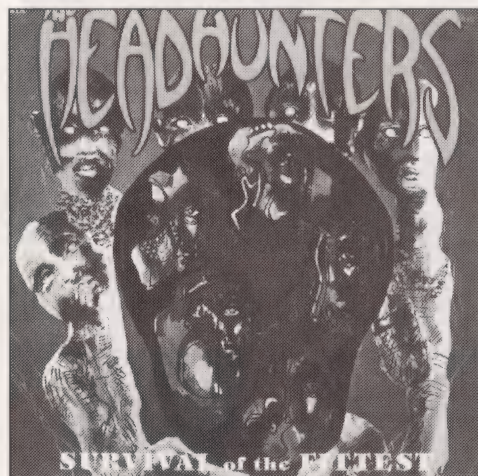
Alto saxophonist Donaldson had one of the funkier jazz groups of the period, and has been used a great deal by hip-hop producers over the years. But when A Tribe Called Quest used “Pot Belly” on their fantastic “When The Papes Come”, a small industry was started. Those who searched out the original, however, were in for a shock. After the wonderful Idris Muhammad-fuelled break opened proceedings, the track petered out into one of the worst cuts recorded for the legendary Blue Note label.

## 8 AMEN BROTHER

— THE WINSTONS (Metromedia)

Used on: Mantronix — “King Of The Beats”, NWA — “Straight Outta Compton”

An uptempo organ groove, which itself is a



A much-sampled LP by the Headhunters.

cover of the old gospel song “Amen”. This has a frenetic drum break and an organ riff that means it has always been a hip-hop favourite. However, those drums are what has made this one of the most used breaks in drum’n’bass.

The A-side, “Colour Me Father”, was a US hit, but as the record was recorded for the record wing of a TV company who have forgotten they own it, it’s never been reissued.

## 9 THINK

— LYN COLLINS (People)

Used on: Rob Base and DJ Easy Rock — “It Takes Two”, Das EFX — “Mic Checka”

This break is most famous for producing the “It takes two” refrain from Rob Base and DJ Easy Rock’s massive worldwide hit, but this consummate piece of James Brown production has been used in a myriad ways over the years, from horn stabs to organ riffs.

Collins was the favoured vocalist of Mr Brown throughout the early 70s and as such appeared on some very fine records, including the also much-sampled “You Can’t Love Me (If You Don’t Respect Me)” and a slinky cover of “Give It Up Or Turn It Loose”.

## 10. MEMORY BAND

— ROTARY CONNECTION (Cadet Concept)

Used on: A Tribe Called Quest — “Bonita Applebum”, The Fugees — “Killing Me Softly”

The four sitar notes to which A Tribe Called Quest introduced us were later to reach a far wider audience through their appearance on the Fugees’ rather more successful international smash.



Herbie Hancock was a key provider of breaks.



This must have come as something of a shock to Marshall Chess, who signed and produced Rotary Connection and still controls their publishing, but had long since dismissed the band as a youthful indulgence. Due to Universal's currently uninspired reissue and licensing policy, this is unlikely to see the light of day.

## 11. DIFF'RENT STROKES

— SYL JOHNSON (Twilight)

Used by: 2Pac — "Nothing But Love", BDP — "Criminally Minded"

Syl Johnson would go on to his greatest success at Willie Mitchell's Hi label in the 70s, but in the 60s he recorded two albums for the Twilight label which are a feast for break collectors. This is the prime example of vocal interpolation which is often used to blank out rude words; a fabulous slice of funk much sought after by collectors.

## 12. IT'S JUST BEGUN

— JIMMY CASTOR BUNCH (RCA)

Used by: Every hip-hop DJ back in the 70s

An original block party favourite from the saxophone-playing band leader. Castor had been an understudy to Frankie Lymon in the 50s and had hits from the mid-60s on through the 70s. This break was one of the true favourites of the 70s hip-hop underground and the original album on which it appeared also contains the equally essential break, "Troglodyte".

## 13. GOD MADE ME FUNKY

— THE HEADHUNTERS (Arista)

Used by: Fugees — "Ready Or Not", De La Soul — "Take It Off"

The Headhunters were the backing band on Herbie Hancock's classic 70s fusion albums. When they were given the opportunity to record their own album for Arista, they did it in style.

This track is almost a loop in itself, as drummer Mick Clarke and percussionist Bill Summers work up a rhythm that does indeed hint at heavenly assistance. As well as appearing on the above records, Clarke's snare and bass drum pattern seem to come standard with a sampler on no end of pop songs.

## 14 CHAMELEON

— HERBIE HANCOCK (Columbia)

Used by: Organised Confusion — "Open Your Eyes", 2Pac — "If My Homey Calls"

A landmark piece of jazz fusion, and the biggest selling jazz album of all time until the saccharine-sweet Kenny G came along. Hancock put one hell of a band together, and the title track was epic, jolting funk, segueing into a more fluid — but no less funky — groove halfway through. Both parts of the song have offered much encouragement to hip-hoppers the world over.

## 15 SCORPIO

— DENNIS COFFEY (Sussex)

Used on: Young MC's — "Know How", LL Cool J — "Jingling Baby"

Coffey was a Detroit-based session guitarist who spent a lot of time adding his inimitable licks to sessions for Motown, Westbound and Sussex, while recording a series of guitar-led instrumental albums for the last of those labels.

"Scorpio" itself was an R&B hit, and popular on the block at early hip-hop events, before being fed into the Akai for the perennial favourites listed above. Coffey's "Ride Sally Ride" was also a popular break, used on Most Wanted's "Calm Down" — an evergreen choice of the big beat crowd.

## 16 DOMINOES

— DONALD BYRD (Blue Note)

Used by: Stetsasonic — "Talking All That Jazz"

Donald Byrd is one of the most sampled jazzers ever. His mid-60s Blue Note acoustic sides have turned up on loads of hip-hop records, but this was after everyone and their brother had jumped all over his classic 70s fusion sides. These records, produced by the legendary Mizell Brothers, defined jazz-funk's soul side, and the finest of them all was "Spaces And Places", from which the remix of Stetsasonic's rap classic lifted its bassline.

## 17 MISTER MAGIC

— GROVER WASHINGTON (Kudu)

Used by: Jazzy Jeff and the Fresh Prince — "A Touch Of Jazz", Stonebridge — "John's Freestyle Groove"

A classic touch of jazz-funk from the man who dominated the jazz airwaves throughout the mid-70s. The simple organ and piano riff that opens the song is a monster sample used by Jazzy Jeff on one of the records responsible for Will Smith.

## 18 THE PAYBACK

— JAMES BROWN (Polydor)

Used by: LL Cool J — "The Booming System", En Vogue — "Hold On"

As the 80s became the 90s, this break — a guitar intro taken from the title track of one of the most sampled albums ever — became ubiquitous. It's heard to best effect as the driving rhythm behind the LL Cool J/Marley Marl production, "The Booming System". "The Payback" LP was recorded in one mammoth session which also produced the JB's' astounding "Damn Right I Am Someone" LP.

## 19 LET A WOMAN BE A WOMAN, LET A MAN BE A MAN

— DYKE & THE BLAZERS

(Original Sound)

Used by: Stetsasonic — "Sally", 2Pac — "If My Homey Calls"

A fantastic drum and vocal breakdown from Arlester Christian and the boys — a band who made their name with the R&B standard "Funky Broadway".

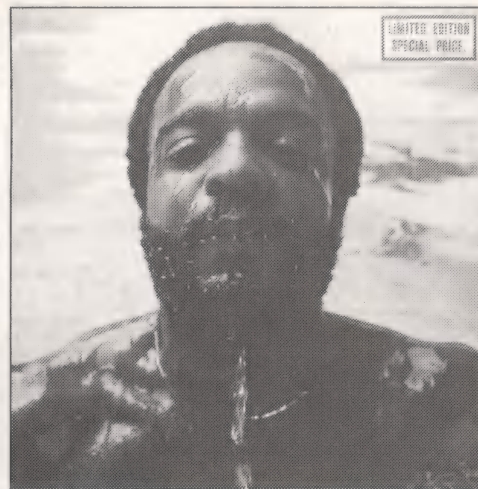
"Let A Woman . . ." was the perfect length for double-deck extension, and was at the time one of the first of the block party breaks to find itself banged onto record.

## 20 SOUL DRUMS

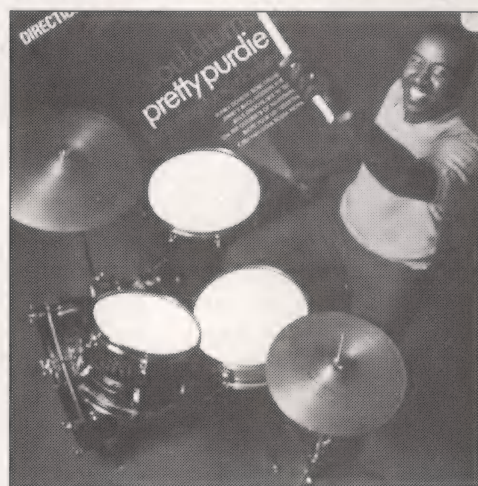
— BERNARD PURDIE (Date)

Used by: Beck — "Devil's Haircut"

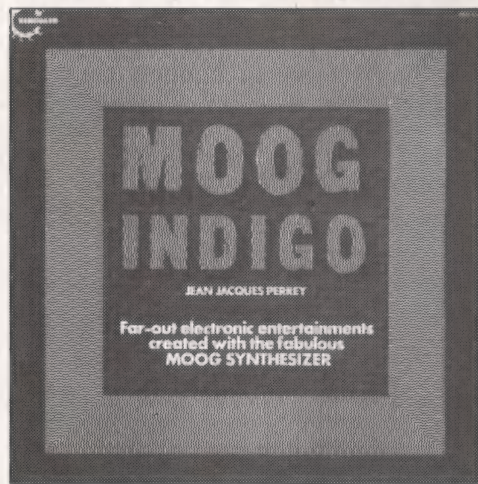
Purdie's drums are probably all over hundreds of hip-hop records, as throughout the 60s and 70s he was the most popular session drummer in New York, appearing on many crucial soul, jazz and pop recordings. When legendary producers the Dust Brothers (Beastie Boys, Tone Loc) hooked up with Beck to record "Odelay", this Purdie classic break was looped up for one of its highlights.



The late Grover Washington's "Mister Magic".



"Soul Drums" by Bernard 'Pretty' Purdie.



Jean-Jacques Perrey's bizarre "Moog Indigo".



Beck took a classic break from Pretty Purdie.





Marlena Shaw's "The Spice Of Life" LP.

## 21 E.V.A.

— JEAN-JACQUES PERREY (Vanguard)  
Used by: Gang Starr — "Just To Get A Rep"

Everyone's favourite secret break when it first appeared, backing Gang Starr's opening single from their "Step In The Arena" album, it turned out to be a brilliant little tune by electronic pioneer Perrey. Since then he has recorded with Coldcut and toured, showing that sampling can be a two-way street as far as benefits are concerned.

## 22 ROCKCREEK PARK

— THE BLACKBYRDS (Fantasy)  
Used by: Ol' Dirty Bastard and Coolio — "The Park", Ice Cube — "I Wanna Kill Sam"

The Blackbyrds were the brainwave of Donald Byrd, during his time as a tutor at Howard University, Washington. He thought that some of his highly talented students would benefit from forming a group — so the Blackbyrds were formed. The stuttering bass intro of "Rockcreek Park" almost immediately found favour with the block party crowds and has cropped up from time to time on records ever since.



Atlantic's special 'Disco Sleeve' for a Chic 12".

## 23 CALIFORNIA SOUL

— MARLENA SHAW (Cadet)  
Used by: Gang Starr — "Check The Technique", The Wiseguys — "The Sound You Hear"

Another great break debuted by Gang Starr's DJ Premier. Since then the track has become a very sought after rare groove. Marlena Shaw has generally worked towards the jazz end of the soul spectrum, but the album from which this was taken — produced and orchestrated by Chicago production heroes Charles Stepney and Richard Evans — contains an immaculate blend of jazz, soul and funk.

## 24 SHACK UP

— BANBARRA (United Artists)  
Used by: Prince — "Gett Off", Stetsasonic — "Talking All That Jazz"

A meaty chunk of percussive funky-drumming breakdown from an obscure Washington DC funk outfit. This (as far as we are aware) is their only release. It's a complete monster. The crossover points from Parts 1 to 2 contain the most explosive

of loops — one that more often than not underpins far less worthy pop records. A B-Boy classic from the block parties forward, this is one of hip-hop's cornerstone records.

## 25 IKE'S MOOD

— ISAAC HAYES (Enterprise)  
Used by: Portishead — "Glory Box" and others, Massive Attack — "One Love"

Isaac Hayes' luscious grooves and luxurious strings have acted as a siren call to hip-hoppers since the early days. Those who have sampled him include Public Enemy, Mary J Blige and Jay-Z, but "Ike's Mood" has proved particularly popular with Bristol beat merchants, as both Massive Attack and Portishead have looped its gorgeous piano and strings.

## 26 GOOD TIMES

— CHIC (Atlantic)  
Used by: Sugarhill Gang — "Rappers Delight", Grandmaster Flash And The Furious Five — "Adventures On The Wheels Of Steel"

Everybody knows Nile Rodgers and Tony Thompson's fantastic groove. It was a re-creation of this that fuelled rap music's first international hit and second-ever record, "Rapper's Delight". Later Grandmaster Flash made it a prime component of his seminal DJing technique. "Adventures..." is a record that has probably had as much influence on popular music as any track ever.

## 27 WALK THIS WAY

— AEROSMITH (Columbia)  
Used by: Run DMC / Aerosmith — "Walk This Way"

Hip-hop DJs prided themselves in finding breaks wherever they could. In the early years, records by the Beatles, the Stones, the Monkees and Thin Lizzy all rocked the house. This spirit was put down on record by the first of hip-hop's new school



The Moog maestro and king of exotica, Jean-Jacques Perrey.



Many artists have borrowed breaks from the Blackbyrds' funk hits.





Prince was a late convert to sampling, using "Shack Up" on "Gett Off".

Portishead based "Glory Box" around Isaac Hayes' "Ike's Mood".

acts, Run DMC, in this collaboration with the hoary US rockers. This record proved to be an important breakthrough for hip-hop, as the stunning video became an MTV staple, not something that had happened before. It also paved the way for a comeback by Steven Tyler and friends.

## 28. THE GRUNT

— THE JB's (People)

Used by: Public Enemy — "Rebel Without A Pause"

The sound of the JB's' horns, twisted out of shape and married to a massive beat, informed much of Public Enemy's groundbreaking record. No track had journalists or clubbers frothing quite as much as this squawkathon.

## 29. IMPEACH THE PRESIDENT

— THE HONEYDRIPPERS (Alaga)

Used on: hundreds of tunes, including those of LL Cool J, Gang Starr, Ice Cube and Run DMC

This record is used so much that the owner of Tuff City Records, Aaron Fuchs, bought up the rights and then sued Sony/Def Jam for using it on an LL Cool J album. Producer Roy C made this record for his own Alaga label in 1973 as a powerful tirade against the embattled President Richard Nixon, and although its role in his downfall was minor, its role in hip-hop history is enshrined.

## 30. JAGGER THE DAGGER

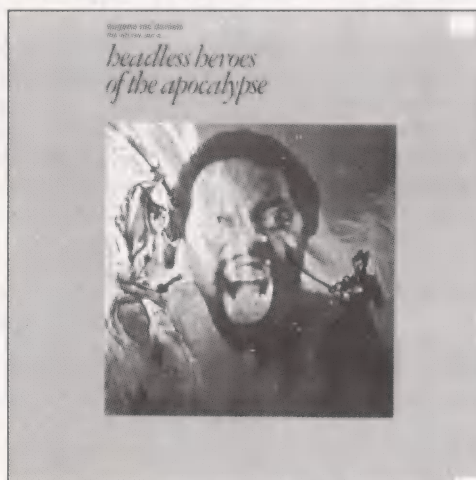
— EUGENE McDANIELS (Atlantic)

Used by: A Tribe Called Quest — Interludes

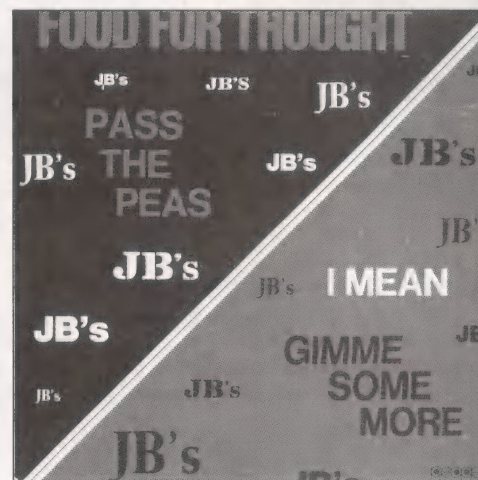
Eugene McDaniels metamorphosed from a smooth early 60s crooner to a radical political protest singer, making his money by writing hits for the likes of Roberta Flack, and indulging in political radicalism on two albums for Atlantic. "Jagger . . ." was lifted for ATCQ's debut album. Both albums have often been used since by those looking for breaks.



Disco legends Chic, whose "Good Times" groove was used on several pioneering rap hits.



Eugene McDaniels' LP has often been sampled.



A classic funk LP by James Brown's JB's.



# BREAKBEAT COMPILATIONS

ORIGINAL HIP-HOP SOUNDS ARE REGULARLY BROUGHT TOGETHER  
ON VINYL. DEAN RUDLAND SPINS THE WHEELS OF STEEL

The history of the breakbeat compilation is almost as long as the history of the break itself. As soon as the DJs started creating dancefloor favourites, fans wanted to buy them.

First on the block was Paul Winley, who had run record labels since the late 50s, organised some of the black community's earliest discos in the 60s and released some sought-after funk records on his eponymous label in the 70s. By the end of the decade he had put out one of the first rap records — "Vicious Rap" by his daughter Tanya — and he would also release the first record by Afrika Bambaataa.

To add to his growing rep he decided to put out a series of albums featuring the most sought-after breaks and beats. Housed in plain black covers, with the song titles written diagonally, "Super Disco Breaks" ran to six volumes, among which you would find "Apache", "The Bottle", "Funky Drummer" and dozens more.

Unfortunately, he never bothered with the subtleties of licensing, and these were completely illegal. As such they have themselves been continually bootlegged ever since, although usually without their covers.

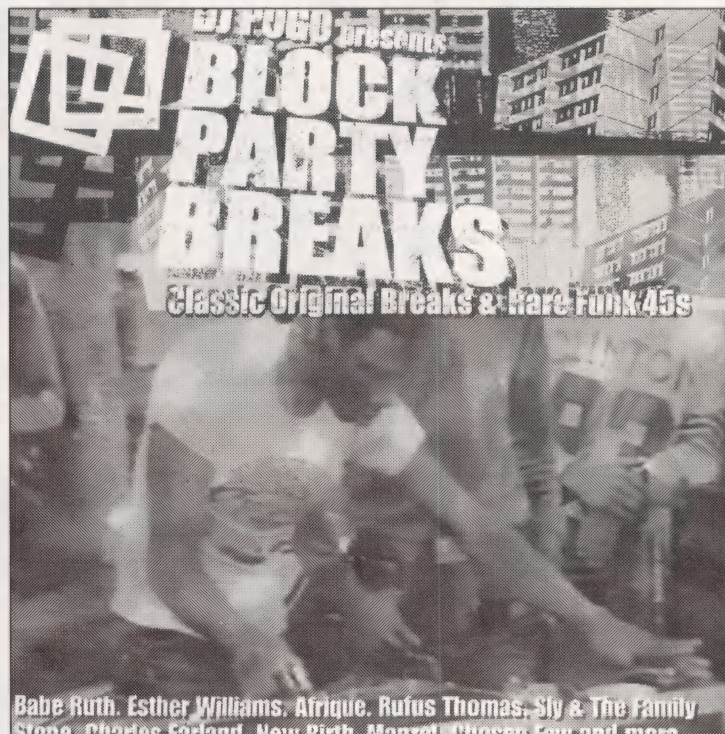
The next set of releases to hit the record stores were "The Ultimate Breaks And Beats" albums, which began to appear in the mid-80s and still turn up today. These were almost certainly the favoured tool of many of hip-hop's late-80s New School. However, these were once again bootlegs, and it did appear that the idea of a legal compilation would never come to fruition.

The most notable attempt at producing a legitimate version was by Tommy Boy Records in 1985, who were put off their stride when Herman Kelly — whose "Dance To The Drummer's Beat" was scheduled to be included — decided that it shouldn't be, and threatened to shoot up the label's offices. To this day no one has got round to doing a legal breaks compilation in the US.

The first legal breaks compilation in the UK arrived as the first of the Blue Break Beats series on EMI's Blue Note jazz label. This came about due to the large number of jazz breaks that were being used, many of them from Blue Note's vast catalogue. Initially the idea was to put together a selection of tracks that had been used with others that could be.

The release was a roaring success, and three subsequent volumes were released, each mixing up tracks from EMI's enormous jazz-related portfolio that had been used on a variety of hip hop records. There are more Lou Donaldson, Donald Byrd and Three Sounds breaks here than you can shake a stick at — the original sounds behind "3 Is The Magic Number", "The Beat Goes On" and "Remember Me", and a whole host of beautiful rarities. The series started in 1991 and finished in early '98 with Volume 4, but there are currently no plans for any more.

It seems strange that with the success of "Blue Break Beats" no other UK company got on the bandwagon. It was only when that series ended that others started to appear. First up was Harmless' "These Are The Breaks", a glorious compilation put together by DJ Pogo, once a member of the Outlaw Posse, whose debut album for Gee Street had been a stunning beatfest. It featured James Brown's "Funky Drummer", "Ashley's Roachclip" by the Soul Searchers and "Scorpio" by Dennis Coffey.



A second volume has recently appeared, featuring well-known breaks by Bob James, Cymande and Booker T and the MGs among others.

Several other break-based compilations have also appeared in recent months, all featuring some excellent, previously-unavailable breaks. Warner ESP brought us "Right On" which features sought-after tracks such as Herbie Hancock's "Wiggle Waggle" and Eugene McDaniels' "Get It Together". The new and rather wonderful compilation label Strut — run by Quinton Scott, who used to run Harmless — got Pogo back in to compile "Block Party

Breaks" which includes the absolutely monstrous "Last Night Changed It All" by Esther Williams, as well as funky essentials by Afrique, the Fatback Band and "The Mexican", an original block party favourite by Babe Ruth. Last up is BGP, the Ace funk

label, which released "Super Breaks" in August, featuring the cream of the crop from the labels under the Ace banner — Stax, Fantasy, Westbound and others — including the fantastic "What A Man" by Linda Lyndell and the mod classic and David Holmes sample source "Smokey Joe's La La".

The above compilations represent the best place to start hunting for breaks, but a shout should go out to Ace, who through their releases on Stax and Westbound have kept a lot of original break classics on release and who have made many of the jazzier breaks available on BGP. The latest news is that the independent reissue label OST has released Herman Kelly's legendary "Dance To The Drummer's Beat" as a limited 12" release — this one has never been out since its original release. So, as these issues keep coming, it's definitely worth keeping your eyes open for the cheap and easy ways of getting into breakbeat collecting.

*After Herman Kelly threatened to shoot up one label's offices, no one has got round to doing a legal breaks compilation in the US.*



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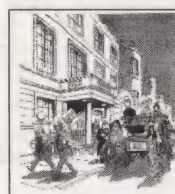
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Barrymore, John  
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Berlin, Irving  
Blanc, Mel  
Bogart, Humphrey  
Bolger, Ray  
Bow, Clara  
Boyer, Charles  
Brynnner, Yul  
Burr, Raymond  
Burroughs, Edgar Rice  
Burton, Richard  
Cagney, James  
Candy, John  
Capote, Truman  
Carpenter, Karen  
Cassavates, John  
Chaney, Lon (snr)  
Chapman, Graham  
Christie, Agatha  
Churchill, Sir Winston  
Clift, Montgomery  
Cline, Patsy  
Cole, Nat 'King'  
Conan Doyle, Arthur  
Cooke, Sam  
Coward, Noel  
Crawford, Joan  
Crosby, Bing  
Darin, Bobby  
Darwin, Charles  
Davis Jr, Sammy  
Davis, Bette  
Davis, Miles  
DeMille, Cecil  
Diana, Princess of Wales  
Dickens, Charles  
Disney, Walt  
Divine  
Edison, Thomas  
Einstein, Albert  
Eisenhower, Dwight  
Eliot, T S  
Ellington, Duke  
Elliott, 'Mama' Cass  
Fairbanks Sr., Douglas  
Fields, W C  
Fitzgerald, Ella  
Fitzgerald, F Scott  
Fleming, Ian  
Flynn, Errol

Fonda, Henry  
Fosse, Bob  
Freud, Sigmund  
Gable, Clark  
Garbo, Greta  
Garcia, Jerry  
Garland, Judy  
Gaye, Marvin  
Grant, Cary  
Greenstreet, Sydney  
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Lancaster, Burt  
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Orwell, George  
Parker, Dorothy  
Phoenix, River  
Porter, Cole  
Presley, Elvis  
Price, Vincent  
Robinson, Edward G  
Roddennberry, Gene  
Runyan, Damon  
Ruth, Babe  
Sellers, Peter  
Silvers, Phil  
Sinatra, Frank  
Stoker, Bram  
Stratten, Dorothy  
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Tate, Sharon  
Thomas, Terry  
Todd, Thelma  
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Twain, Mark  
Valens, Richie  
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Sonny - Cher  
Don Johnson -  
Melanie Griffiths

### AUTOPSY REPORTS

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Kennedy, Robert F  
Monroe, Marilyn  
Phoenix, River  
Simpson, Nicole Brown  
Tate, Sharon



Edward G Robinson



Madonna



Sharon Tate



Jim Morrison



Marx Brothers



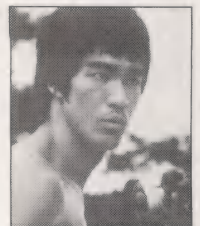
Elizabeth Taylor



Lucille Ball - Desi Arnaz



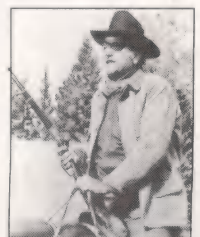
Terry Thomas



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# GIRLS OF THE 60s

ROBERT SOLLY REMEMBERS THE WAY THE SIMPLE LOVE AND WEDDING BELLS LYRICS OF THE FIFTIES GIRL SINGERS TOOK A MORE REALISTIC TURN IN THE FOLLOWING DECADE

**O**ne of the best ways to revisit the halcyon days of the 60s is to get a vintage gramophone and some classic girl group records of the era. They'll transport you back to a time when the most important thing on a young girl's mind was her boyfriend.

Girl groups inhabited a world where careers took second place to possession of a diamond wedding ring. 50s girl groups, such as the Chantels, upheld the traditional notion that love and marriage went hand-in-hand. Teenagers still expected song lyrics to echo

their own ideas of morality, however unrealistic. Even if the girl didn't get her boy the first time round, it was taken for granted that someday — perhaps in another song — they'd get together and happily settle down.

## PAVING THE WAY

The **Quin-Tones** were one of the early doo-wop groups that paved the way for their 60s sisters. A church organ struck up the "Wedding March" as the choir-like voices of the girls celebrated holy matrimony for

their 1958 single, "Down The Aisle Of Love" (Red Top 108/Hunt 321). By 1967, attitudes to fidelity were changing: "I went out with boys before, but a girl has to be sure," sang the **Paper Dolls** in "You're The Boy I Want To Marry" (MGM 13766).

In 1965, the **Delcates** gave voice to a real-life situation that had seldom been dealt with in popular music in such a candid manner. At the end of "I Want To Get Married" (Challenge 59267) — a song where the singer effuses about the virtues of her man but can't understand why he's never suggested marriage — "he" explains why: "Baby I love you, but I'm already married . . . my name, another girl carries".

Many 60s songstresses experienced the recurrent situation of a triangle comprising girl, boyfriend and best friend. Why it was usually the girl's best friend that the guy sneaked off with has never been properly explained, although there's a theory that if "hurt" and "pain" are being handed out, why not double the anguish?

**Barbara Jackson** was taken by surprise when the mailman brought her "An Invitation To A Wedding" (Vee Jay 507). Imagine Babs' shock at being invited to the wedding of her boyfriend and best girlfriend the following day! "Before I join the couple in holy matrimony, if anyone has good reason why they should not be wed, speak now. . .". In "Preacher Man, Stop The Wedding!"



Half-length boots and fully-blown bouffants. The Shangri-Las in pensive mood for the camera, back in their Girl Group heyday.





*The Charmettes plead with the preacherman, "don't make me lonely", on this US promo.*

(World Artists 1053), the **Charmettes** stood up from the back of the church and cried: "I'm begging you, don't make me lonely, don't go on with the ceremony — he's my guy!"

Parents were one of the biggest obstacles to overcome before young lovers could follow their dream to the altar. Mom and dad were treated with respect and as authority figures. Teenagers weren't as independent as they are today. Leaving home before marriage, especially for girls, was an uncommon occurrence in the 50s and early 60s.

"Mary and Jimmy were both very young but as much in love as two people can be. All they wanted was to be together and share that love eternally. They went to their folks and told them that someday soon they'd be wed. Their folks just laughed and called them kids". All of this happened to the **Shangri-Las** in 1965, in "Give Us Your Blessings" (Red Bird 10-030). They continued to plead: "Please don't make us run away . . . say you'll be there on our wedding day . . .". But they did drive away, crying so much they missed the detour sign. In a flash, Mary and Jimmy were dead.

These moral tales — examples of guilt-transference — abounded in 60s girl group recordings and illustrated that while 'Mary and Jimmy' were probably now happily together in heaven, it was their parents who were left to suffer a lifetime of angst.

Not every song ended in tragedy, though. The idea of 'eternal love', in the unrealistic domain of girl groups, was based on obsessive infatuation. There's almost no reference to the financial considerations of getting married in their songs. Work — the source of income — barely exists. The possibility of future problems in marriage, childbirth (sometimes euphemistically referred to as "raising a family"), and the consequences of growing apart, are rarely mentioned.

**Darlene Love's** "Today I Met The Boy I Want To Marry" (Philles 111), is one recording that expresses unbridled euphoria: "He's all I've wanted all my life and even more!". The **Dixie-Cups** allowed their heart to rule their head with one of the biggest girl group hits, "Chapel Of Love" (Red Bird 10-001). Written by Jeff Barry, Ellie Greenwich and Phil Spector, the singalong tune and easy tempo made it an irresistible pop record to which every young couple thinking of marriage could relate.



*Bob. B. Soxx and the Blue Jeans, with future Lethal Weapon lead lady, Darlene Love, centre.*

**Linda Carr & the Impossibles** had the final word on marriage on their 1961 record, "I'll Never Get Married" (Skyla 1111): "I'll never get married, never get hooked, never get took!".

## BOYFRIENDS

Who were the potential spouses for these girls? If they were not named in the song, they were obliquely referred to as "my boyfriend", "my dream boy", "my hero" or, sometimes, more specifically, as "my surfer boy". Johnny was top of the boys' names-list, followed by Bobby, Jimmy, Eddie, Teddy, Terry and Jerry. In fact, any two-syllable

name that would fit simplistic rhyming patterns by tailing off with a lilting 'E' sound was acceptable. John, Alan and Dave, were too staccato, while the formal Jonathan, Robert or Edward would never do.

"Johnny's Got Something!", declared **Donna Loren** (Challenge 9213): "He's got IT — and he's got me!". Judy Scott, in buoyant mood, tells why she wants him: "Johnny Doesn't Talk Much" — "But golly can he love!" (Capitol 4491).

Despite being played for a fool by Johnny and her best friend, **Marlina Mars** is sure that "Johnny's Heart . . . still belongs to me". (Capitol 4922). In his car, on their first date, and with the cutest voice, **Jackie Hayes** reluctantly stops Johnny in his tracks: "I'd love to have you hold me tight, but that must wait 'til tomorrow night" — "Johnny Drive Me Home" (Scepter 1242).

British singer, Susan Maughan, had one of the most memorable 'good girl' hits of 1962 with, "Bobby's Girl" (Phillips 326 544BF), also recorded in America by **Marcie Blane** (Seville 120). There were soon enough eligible males with the name Bobby, in song, to populate half of the girl-group universe.

**April Byron** announced, "He's My Bobby" (Interphon 7705), and went on to say that he wasn't quite perfect but she loved him anyway: "He takes me to the drive-in once a week, and he always falls asleep . . . [but] he loves surfen', sports cars, and he wears such crazy clothes!". **Mary Kinney's** doo-wop-styled "Bobby My Love" (Amdex 4031) turned a hackneyed lyric, "I love you, I need you, tell me you're mine", into a work of art, just by the way she sang it.



*Watch out boyfriend! The Spanish picture sleeve for the Angels' tale of retribution.*



Meanwhile, **Shirley Shirley** was having problems of her own making: "Bobby always told me that if I kissed another boy, that kiss would never bring me joy — why didn't I listen?", from "Bobby's Always Right" (Time 1069). **Shelley Fabares** was another girl caught infringing her boyfriend's rules. She wrote him a note to explain: "You saw me talking to Joe, but I want you to know — every word was your name," from "Ronnie, Call Me When You Get A Chance" (Colpix 682).

**Marcy Joe's** "Ronnie" (Robbee 110) had already given her the right to be sad: "You may have found someone to take my place,

but I won't forget your sweet embrace". When 60s girls were not alone with their boyfriends, they were simply alone. Nothing suited them more than to sing poignantly about rejection and lost love — preferably with their best friend involved, and what they'd seen them do. It was a lonely summertime for **Sandy Selsie**. She couldn't wait another day "When Johnny Comes Home" (Columbia 42883) — when there'd be no more blue tomorrows.

"They say you're nothing but a beach boy," sang **Linda Hall** on "Beach Boy" (Artcraft 007): "You'll leave me when the summer's

done." Carol Connors' "Lonely Little Beach Girl" (Mira 219), also realised that when the season was over, so was her romance: "She won't ride the waves today . . . She's put away her surf-board".

**Panda Berry** was having none of that sentimental stuff. She set out to get her man back in "Gimme Jimmy" (Challenge 9183): "Get your hands off of him and give me back my Jimmy! I went away — you moved in. Don't you know stealin' is a real bad sin? Little girl, you're gonna regret it!".

50s rock'n'roll group, the Bobbettes, had a bouncy hit with "Mr Lee" (Atlantic 1144) — a song about their schoolteacher — which was a precursor to the girl group sound of the next decade. They moved with the times by cutting some fine 60s-styled records, although they couldn't quite shed 50s doo-wop for their boyfriend, "Teddy" (Diamond 189).

A number of other girl groups and solo artists who were successful in the 1950s were able to make the transition by recording in a 60s teen manner — although they were significantly older than the audience they were aiming at. The Shepherd Sisters, whose 1957 recording "Alone — Why Must I Be All Alone" (Lance 125), was a seminal girl group ballad, made changes with records like "I've Got A Secret"/"Finders Keepers" (20th Century Fox 468), in 1964. Even Doris Day, with "Oo-wee Baby", and Peggy Lee, with "Sneakin' Up On You", tried their hand with teen-flavoured songs.



The export picture sleeve for Marcie Blane's UK-London release of "Bobby's Girl".



Marcie Blane, the original Bobby's girl, asks "What Does A Girl Do?". He'll know . . .



Darlene Love found the boy she wanted to marry, and guess what? He's called Bobby.



Mary Kinney's doo-wop-styled tribute to her boy, "Bobby My Love", in promo form.



The gorgeous Shelley Fabares, still smiling while waiting for Ronnie to call her.



Panda Berry was determined to get her Jimmy back on this promo of "Gimme Jimmy".



With the cutest voice, Jackie Hayes stops Johnny in his tracks and heads for home.





*The Crystals, putting on a cheery front, despite the attention of some bad boys.*

## GOOD GIRLS, BAD BOYS

Inevitably, some good girls were attracted to bad boys. As early as 1957, **Carol Jarvis** was singing the praises of her "Rebel" (Dot 15586): even though "my friends say I'm foolish, he's not my kind". **Sandy & the Cupids** made an updated version of the song (C.R.C. Charter 2), in 1963. The **Crystals** and the **Shangri-Las**, with "He's A Rebel" (Philles 106) and "Leader Of The Pack" (Red Bird 10-014), respectively, have endured as 60s pop legends.

Bad boys in 50s and 60s teen songs didn't steal (except other boys' girls), weren't addicted to drugs and weren't perpetrators of violent crime. Anomalies do exist, though, such as the explicitly-titled "He Hit Me (And It Felt Like A Kiss)" by the **Crystals** (Philles 105), and the implied violence of the **Angels'** "My Boyfriend's Back" (Smash 1834): "He went away and you hung around, bothered me every night / When I wouldn't go out with you, you said things that weren't very nice . . .". Although this guy was in for a beating once the boyfriend had returned, it remained no more than a threat at the end of the song. More significant was the fact that, whatever retribution was waiting in the wings, it was endorsed by the female singer.

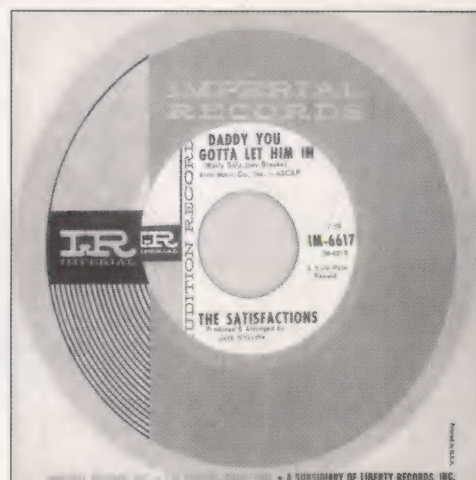
For the most part, bad boys were a fairly mild bunch. All **Barbara Perry's** boyfriend did to qualify as bad was to turn up late for a date in "Bobby Is A Bad Boy" (Fernwood 130). **Pam Dickinson's** "Bad Boy" (Monument 923) was himself a victim

of the prejudicial times: "Mama doesn't like him 'cos he never cuts his hair / Daddy doesn't like him 'cos he said he heard him swear . . .".

The difficulties of breaking down the barriers between 60s teenage sub-culture and the rigid idealism of some parents was the subject of the Satisfactions' "Daddy You Gotta Let Him In" (Liberty 66170); though the daughter's news that "One of Hell's Angels will be knocking at your door tonight," would've shocked the most liberal of fathers.

Infidelity was the most serious crime a boyfriend could commit and is one of the most ubiquitous themes of girl group recordings. Sharon Marie's "Run Around Lover" (Capitol 5064), produced by Brian Wilson, illustrates this, although many recordings dealing with the subject tended to be more wistful than this exuberant Beach Boys sound.

Wayward boyfriends were not the only kind the girls had to contend with. Erma Franklin had a different kind of problem: "We were walking down the street about half-past ten . . . he's looking at his watch like he's done before . . . his mama's stood there waitin' by the big front door!", from "I Don't Want No Mama's Boy" (Epic 5-9594). On the other hand, he might've been just the type of fellow Barbara Lynn was looking for when she declared "I Don't Want No Playboy" (Tribe 8324). The **Pin-Ups** may've been the first glimmer of 'girl power', with their assertive quest for boys in "Looking For Boys" (Stork 1): "When the weather gets warm . . . we girls don't like to sit around . . . we got the same things on our mind the boys do . . .".



*The Satisfactions — expecting one of Hell's Angels to pay their daddy a visit.*



*The Crystals' "He Hit Me" was considered distasteful and withdrawn due to lack of airplay.*



## SURFING AND DEATH

Where did girls meet boys? If they lived near a coastline, as many apparently did, the beach was the place where the smallest bikini could get the pick of the biggest muscles. Despite the scantiness of beachwear, the most these couples ever seemed to get up to was dancing on the sand or playing ball, while the more adventurous might have gone surfin'.

Numerous beach movies were produced in the 60s, in line with current recording fashion. Films such as *Muscle Beach Party*, from 1964 (starring Annette Funicello and Frankie Avalon), are partly responsible for giving successive generations a surreal impression

of certain aspects of teen-life in the 60s. The **Honeys** were the female equivalent of the Beach Boys. Their records, "Surfin' Down The Swanee"/"Shoot The Curl" (Capitol 4952) and "Pray For Surf" (Capitol 5034), produced by Brian Wilson, are fine examples of a dynamic 'beach' sound. The **Surfer Girls'** "Draggin' Wagon" (Columbia 43001) and the **Surf Bunnies'** "Surf Bunny Beach" (Dot 16523), were just two of the other groups that derived their names and style from sun-and-sea culture.

**Donna Loren** set the tone for this type of music with her dance-craze number, "Muscle Bustle" (Challenge 59237): "Come along with me and we'll have some fun! To a swingin' little beach . . .".

**Linda Gray's** summer was marred by



Three happy girls — the Dixie Cups, whose "Chapel Of Love" was a hit in 1964.



The Italian picture sleeve for Marilyn Michaels' answer to "Tell Laura I Love Her".



The promo for Linda Gray's song about her summertime tragedy at the beach.

tragedy. She first saw his surfboard, then noticed her friends had tears in their eyes. Her heart stopped! "Where's Jimmy?", she cried. "Oh, no!" — "The Sea Took Him Away" (Karate 513). Ray Peterson's 1960 hit, "Tell Laura I Love Her" (RCA 7745), stimulated a sub-genre of pop with this death-disc. **Marilyn Michaels** answered Peterson with "Tell Tommy I Miss Him" (RCA 7771), the same year.

Girl groups made an art form out of sudden death, with perfectly-formed mini soap operas, constructed in literary style with a beginning, middle and end. In these dramas, 60s youth is frozen in time, the main players immortalised by an early death. Most of the victims made their exit in a car crash, or something equally dramatic, such as a tidal wave. It was unusual for a girl group's hero to die from more-or-less natural causes.

**Linda Gaye Scott** told of a strange happening with "Joey's Last Big Game" (Apogee 102): "I must have been the proudest girl that anyone has been, as Joey marched out on the field to join his losing team". During the game, Joey died from exertion: "Fifteen 'rah's they gave to Joey. He didn't hear a single one . . . Joey died that Friday night . . . at the game that he had won".

Unlike at the beach, girls looking for boys would've been certain to find them at a party, and it wasn't essential to have an hourglass figure that slotted into a tiny bikini. One of the best assets for a party girl was an in-depth knowledge of all the latest dance steps, and a crafty knack for getting the best





The Italian picture sleeve of "Beach Party", by America's number one beach girl, Annette.



The Swedish picture sleeve for the Honeys' "Surfin' Down the Swanee River".

## CARS AND MOVIES

Saturday night at the movies, sitting in the back row, has been the venue for generations of young couples to be concealed by the dark, although it's always been an unlikely place to go looking for a new boyfriend. 60s girls could make anything happen. **Abby Anderson** did, according to her "Sittin' In The Balcony" (Knight 1047): "I saw him walking up the aisle. He had black hair and a friendly smile. He was looking around for an empty seat (my heart skipped a beat!) . . . and then he asked me — mind if I sit next to you?"

When the girl got the boy they'd spend warm evenings behind the windscreen of

his car. Robin Ward's "In His Car" (Dot 16624) says everything there is to say about this romantic situation: "The only place that we can call our own . . . sharing dreams forever in his car".

The sound of 60s girls and girl groups isn't entirely rooted in that decade. There have been many successive, and successful, attempts at recreating the ethos of the period, though few have been able to bring to life the inherent naivety of the originals. By 1968, when the *Pleasure Seekers* — of which *Suzi Quatro* was a member — recorded "Light Of Love" (Mercury 72800), the perceived innocence of the earlier girl groups was rapidly fading. In the 80s, the *Bangles* at least recaptured the simplicity of the 60s girls with songs such as "Walk Like An Egyptian" and the Prince-penned "Manic Monday", while *Cyndi Lauper* regenerated the spirit of the time with "Girls Just Want To Have Fun" and her modern-sounding but wonderfully evocative "I Drove All Night". Madonna's "True Blue" was a conscious reconstruction of the original girl group sound but it was her perfect soap opera, "Papa Don't Preach", that really took you back.

In whatever decade the girls sang their songs, the boyfriend seems to have been the source of all their emotions, and the *Orchids* probably spoke for them all back in 1963, when they sang: "That Boy Is Messin' Up My Mind".

*With thanks for help with illustrations to Mick Patrick, Phil Smee, Bob Thomas, and John Beecher.*



Donna Loren invited just about everyone to her muscle-beach party. Who could resist?

**A SELECTED DISCOGRAPHY OF 60s U.S. GIRL GROUPS FOLLOWS OVERLEAF**

boy in the room to join in.

The best laid plans sometimes fell by the wayside. Lesley Gore was in tears in the classic "It's My Party" (Mercury 72119), but insisted on crying if she wanted to. **Diane Cunningham** wasn't even invited to the biggest party in town: "Everybody from my home town . . . everybody from miles around — everybody but me . . . it's just not fair!", from "Party Time" (Fontana 1601).

"All through the party you were whispering in my ear, saying you wished no one else was here," sang **Bernadette Peters** in "We'll Start The Party Again" (ABC- Paramount 10669).

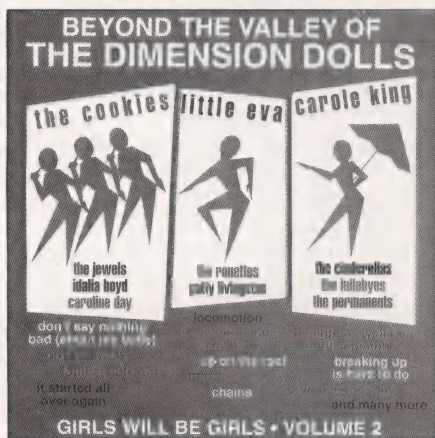
"Now everybody's gone . . . put those records on". It was invitation-only to the *Nightingales*' "Private Party" (Ray Star 784): "It's a private party — get away from my door! You better get hep — get away from my step!". Silly rhyming patterns were all part of the fun, and of secondary importance to the *Watusi* beat. "I'm putting two and two together — and I'm comin' up one!", was how **Marva Josie** confronted her "Birthday Fella" (United Artists 786), "and that ain't a birthday cake sittin' on his lap!".



Just like the movies, when every girl gets to meet her Beatle — Jackie De Shannon engages George Harrison in a game of Monopoly at the Lafayette Motor Inn in Atlantic City in August 1964. Jackie was a support act on the Beatles US tour.



## GIRLS ON CD



There's a whole beehive-full of CDs available covering the output of well-known 60s girl groups like the Shangri-Las, as well as numerous compilations featuring less celebrated artists. Of the couple of dozen compilations currently selling (not to mention European bootleg collections), there are five that stand out for variety and quality.

Ace's "Early Girls" volumes 1 and 2 (CHD 608; CHD 657) include the likes of the Murmaids, the Angels, the Chantelles, the Blossoms, and the Hearts; and Barbie Gaye, the Pips (of Gladys Knight fame), Marcie Blane, the Raindrops, and the Pearlettes. Ace also have "Playing Hard To Get" (CHD 559) available, with the likes of the Gaelens, the Blossoms, the Francettes, Renée Medina, and Donna Loren.

Westside's "Girls Will Be Girls Volume 2 — Beyond The Valley Of The Dimension Dolls" (WESM 608) also features 30 tracks from both big names, notably Carole King, and the Ronettes, and lesser lights, such as the Cookies, the Lullabies, the Permanents and the Cinderellas.



The pick of the bunch, though, is the double-CD American collection, "Growing Up Too Fast — The Girl Group Anthology", on Mercury (528 171). Among its 50 tracks are big names like the Angels and the Shangri-Las, but also less famous artists, such as the Honeybees, the Pixies 3, the Nu-luvs, the Lonelies, the Paris Sisters, the Whyte Boots, and the Bobbi-Pins.

All of these 60s gems are available from Bim-Bam, 01703 600329.

# 60s Girls & Girl Groups — Themes and Voices Selected US Discography

Cat. No.	Title	Current Mint Value
<b>ANNETTE</b>	<b>WEDDINGS</b>	
<b>BABY JANE &amp; ROCK-A-BYES</b>	TEENAGE WEDDING / WALKIN' AND TALKIN' (Vista 414, 1962) . . . . .	£12
	GET ME TO THE CHURCH ON TIME / HALF DESERTED STREET (Spokane 4004, 1962) . . . . .	£15
<b>LINDA CARR &amp; IMPOSSIBLES</b>	I'LL NEVER GET MARRIED / HAPPY TEENAGER (Skyla 1111, 1961) . . . . .	£15
<b>THE CHARMETTES</b>	PREACHER MAN, STOP THE WEDDING / SUGAR BOY (World Artists 1053, 1965) . . . . .	£15
<b>THE DELCATES</b>	I WANT TO GET MARRIED / HOME FROM CAMP (Challenge 59267, 1965) . . . . .	£10
<b>THE DIXIE-CUPS</b>	CHAPEL OF LOVE / AIN'T THAT NICE (Red Bird 10-001, 1964) . . . . .	£8
<b>BARBARA JACKSON</b>	AN INVITATION TO A WEDDING / SECOND BEST (Vee-Jay 507, 1963) . . . . .	£10
<b>DARLENE LOVE</b>	TODAY I MET THE BOY I'M GONNA MARRY / MY HEART BEAT A LITTLE FASTER (Philles 111, also variant B-side, 1963) . . . . .	£10
<b>ANGEL MARTIN</b>	I WENT TO YOUR WEDDING / I WORE MY WIG (Ritz 17002) . . . . .	£8
<b>LAURA NYRO</b>	WEDDING BELL BLUES / STONEY END (Verve-Forecast 5024) . . . . .	£5
<b>THE PAPER DOLLS</b>	YOU'RE THE BOY I WANT TO MARRY / 'CAUSE I LOVE YOU (MGM 13766, 1967) . . . . .	£8
<b>THE QUIN-TONES</b>	DOWN THE AISLE OF LOVE / PLEASE DEAR (Red Top 108 / Hunt 321, blue label — not red [also 78] 1958) . . . . .	£40 / £15 / £100
<b>BOB B. SOXX &amp; BLUE JEANS</b>	NOT TOO YOUNG TO GET MARRIED / ANNETTE (Philles 113, 1963) . . . . .	£10
<b>LYNN TAYLOR &amp; PEACHETTES</b>	THE BELLS OF ST. MARY'S / SWEET LITTLE GIRL (Clock 1033, 1960) . . . . .	£15
<b>RUTH WHITE &amp; CONTINENTALS</b>	GIVE US YOUR BLESSINGS / DOG TIME (Candi 1029) . . . . .	£12
<b>KRISS ANDERSON</b>	<b>BOYFRIENDS</b>	
<b>THE ANGELS</b>	HE'S MY BOYFRIEND / THE SLOOPY (Old Town 1190, 1965) . . . . .	£12
<b>BECKY &amp; LOLLIPOPS</b>	MY BOYFRIEND'S BACK / LOVE ME NOW (Smash 1834, 1963, also 1964 [Troy 6493]) . . . . .	£5 / £15
<b>THE CHIC-LETS</b>	MY BOYFRIEND / I DON'T CARE WHAT THEY SAY (Epic 5-9736, 1964) . . . . .	£8
<b>DIANE CHRISTIAN</b>	I WANT YOU TO BE MY BOYFRIEND / DON'T GOOF ON ME (Josie 919, 1964) . . . . .	£10
<b>DOT HESTER</b>	HAS ANYBODY SEEN MY BOYFRIEND / THERE'S SO MUCH ABOUT MY BABY I LOVE (Smash 1862, 1964) . . . . .	£8
<b>BEVERLY MARCELL</b>	MY BOYFRIEND'S BACK / THE MONKEY TIME (Hit Records 80, 1963) . . . . .	£10
<b>THE PERCELLS</b>	BEVY'S GOT A BOYFRIEND / THE MONKEY DANCE (Gone 5145, 1963) . . . . .	£10
<b>THE SERENADETTS</b>	BOYFRIENDS / LOOK AT THAT GUY (ABC-Paramount 10449, 1963) . . . . .	£10
<b>MARIE ANTOINETTE</b>	BOY FRIEND / THE BIG NIGHT (Enrica 1008, 1962) . . . . .	£10
<b>ROBIN WARD</b>	<b>DREAM BOYS</b>	
<b>DORIS WEBB</b>	HE'S MY DREAM BOY / QUIET GUY (Providence 405, 1963) . . . . .	£15
	DREAM BOY / WONDERFUL SUMMER (Dot 45-249, 1963) . . . . .	£6
	LOST DREAM BOY / KISS GOODBYE (AVA 141, 1962) . . . . .	£20
<b>MARCIE BLANE</b>	<b>BOBBY</b>	
<b>APRIL BYRON</b>	BOBBY'S GIRL / TIME TO DREAM (Seville 120, 1962) . . . . .	£8
<b>EIGHT FEET</b>	HE'S MY BOBBY / MAKE THE WORLD GO AWAY (Interphon 7705, 1964) . . . . .	£8
<b>MARY KINNEY</b>	BOBBY'S COME A LONG LONG WAY / WHAT AM I WITHOUT YOU (Columbia 4-43505, 1965) . . . . .	£10
<b>BARBARA MASON</b>	BOBBY MY LOVE / I'M ANXIOUS (Anxand 4031, 1959) . . . . .	£20
<b>SHIRLEY SHIRLEY</b>	BOBBY IS MY BABY / I NEED LOVE (Arctic 120, c. 1965) . . . . .	£8
	BOBBY'S ALWAYS RIGHT / THE LAST OF LARRY'S GOODBYES (Time 1069, 1963) . . . . .	£12
<b>PANDA BERRY</b>	<b>JIMMY</b>	
<b>CATHY CARROLL</b>	GIMME JIMMY / ONE OF THESE DAYS (Challenge 9182, 1963) . . . . .	£8
<b>SANDRA LEE</b>	JIMMY LOVE / DEEP IN A YOUNG BOY'S HEART (Triodec 110) . . . . .	£12
<b>FAITH O'HARA</b>	JIMMY LOVE / I'VE GOT TO STOP CRYING (Varbee 8896) . . . . .	£12
<b>SANDY SELSIE</b>	JIMMY WASN'T THERE / SOFT LIPS (Titan 1705, 1960) . . . . .	£15
<b>THE SOCIALITES</b>	WHEN JIMMY COMES HOME (Columbia 4-42883, 1964) . . . . .	£8
<b>VALLI &amp; THE SHIRELLES</b>	JIVE JIMMY / YOU'RE LOSING YOUR TOUCH (Warner Bros 5476, 1964) . . . . .	£20
	JIMMY'S IN A HURRY / HURRY HOME TO ME SOLDIER BOY (Scepter 1233, 1962) . . . . .	£12
<b>BABY JEAN</b>	<b>JOHNNY</b>	
<b>THE CHARMERS</b>	OH JOHNNY / IF YOU WANNA (Stacy 505, 1962) . . . . .	£12
<b>CAROL COLLINS</b>	JOHNNY / MY KIND OF LOVE (Laurie 3142, 1962) . . . . .	£12
<b>ANN D'ANDRE</b>	JOHNNY, OH JOHNNY / DEAR ONE (Dunes 2005, 1961) . . . . .	£15
<b>THE G-NOTES</b>	JOHNNY'S BACK IN TOWN / HE'S THE BOY (Philles 40182, 1962) . . . . .	£12
<b>JANIE GRANT</b>	JOHNNY JOHNNY JOHNNY / BROKEN DOWN MERRY-GO-ROUND (Guyen 2012, 1960) . . . . .	£10
<b>JACKIE HAYES</b>	OH JOHNNY / OH MY LOVE (Caprice 113, 1962) . . . . .	£10
<b>THE JOGETTES</b>	JOHNNY DRIVE ME HOME / HELPLESSLY (Scepter 1242, 1962) . . . . .	£12
<b>RAMONA KING</b>	JOHNNY'S COMIN' HOME / YOUR LOVE (MAR 102) . . . . .	£15
<b>DONNA LOREN</b>	RUN JOHNNY RUN / IT COULDN'T HAPPEN TO A NICER GUY (Warner Bros. 5452, 1964) . . . . .	£12
<b>MARLINA MARS</b>	JOHNNY'S GOT SOMETHIN' / I'M GONNA BE ALRIGHT (Challenge 9213, 1964) . . . . .	£12
<b>THE ROBINS</b>	JOHNNY'S HEART / THE CORRECT FORM (Capitol 4922, 1963) . . . . .	£12
<b>JUDY SCOTT</b>	JOHNNY / DOING THE POPEYE (Sweet Taffy 400, 1963) . . . . .	£15
<b>DODIE STEVENS</b>	JOHNNY DOESN'T TALK MUCH / A YEAR AND A DAY (Capitol 4491, 1961) . . . . .	£10
<b>SUZIE</b>	LET ME TELL YOU 'BOUT JOHNNY / YOU ARE THE ONLY ONE (Dot 16259, 1961) . . . . .	£10
<b>SUSAN SUMMERS</b>	JOHNNY LOVES ME / DON'T LET IT HAPPEN AGAIN (APT 25076, 1964) . . . . .	£10
<b>MARY TAYLOR</b>	MY LITTLE JOHNNY / MOMMY AND DADDY WERE TWISTIN' (Diamond 106, 1961) . . . . .	£10
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USHER BOY / CHICKEN BACK (Columbia 42859, 1963) ..... £12



Sharon Marie's "Run-Around Lover" was written and arranged by Brian Wilson.



The Pin-Ups were "Lookin' For Boys" in the summer of '64.



Jackie De Shannon's "Just Like In The Movies" was produced by rocker Dick Lory.



Linda Gaye Scott watched her lover play in "Joey's Last Big Game" in 1966.

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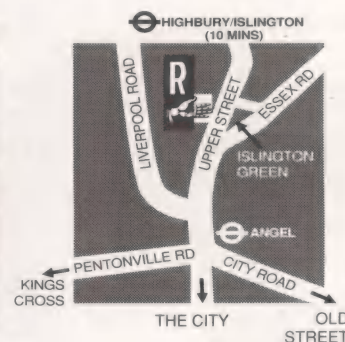
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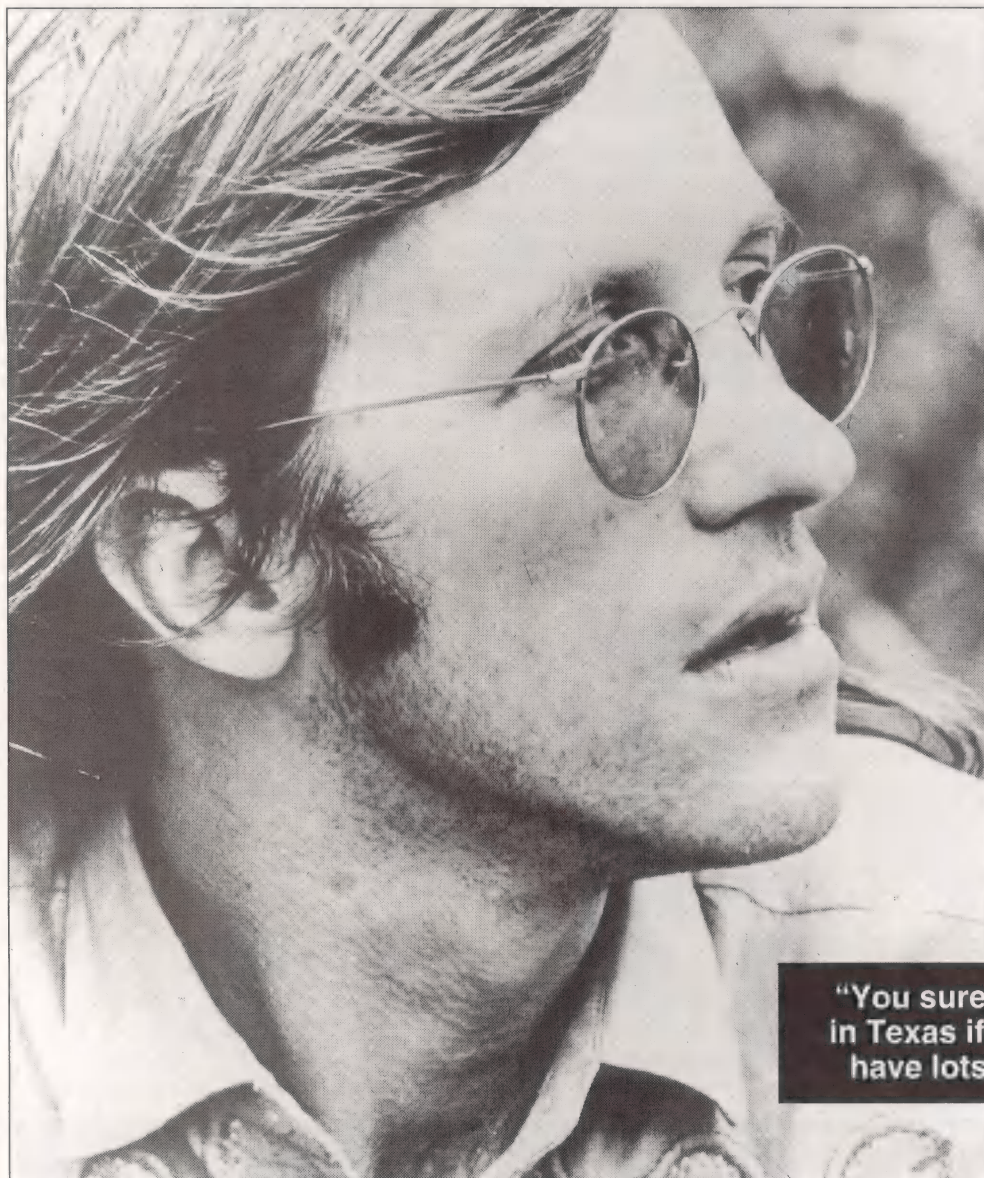
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# SIR DOUG SAHM

THE FOUNDER OF THE SIR DOUGLAS QUINTET AND THE TEXAS TORNADOS  
WAS A TRUE MUSICAL MAVERICK, AS PETER DOGGETT RECALLS



"You sure can't live  
in Texas if you don't  
have lots of soul"

**T**he Sir Douglas Quintet, Wayne Douglas, Him, Doug Saldana, Samm Dogg, the Texas Tornado, Little Doug — Doug Sahm was a man of many identities, and just as many musical styles.

Hit singles like "She's About A Mover", "Mendocino" and "(Is Anybody Going To) San Antone" merely scratched the surface of his remarkable career. As American music critic Chet Flippo once wrote, "He incorporated all kinds of music in his shows: triplet-dominated teenage dance songs, blues shuffles, Mexican polkas, Western swing, the jazz of such fellow Texans as Ornette Coleman. He was the lonely guy standing at the crossroad where Highway 61 intersected Route 66, where all of American popular music came riding by."

The sheer breadth of Texas, larger than any US state except Alaska, ensures that its music has a panoramic flavour. If there's a Texas sound, linking Willie Nelson, T-Bone

Walker, Bob Wills and the 13th Floor Elevators, then it's not a question of style but attitude. As Doug Sahm sang, "You sure can't live in Texas if you don't have lots of soul". The true creators of Texas music don't recognise boundaries. The state capital of Austin was the first place in the world where you could hear hillbilly country singers, downhome bluesmen and long-haired hippies all on the same bill — or, in the case of Doug Sahm, crammed into the same restless personality.

## RESTLESS

In fact, restless didn't come close to describing it. Legend had it that Sahm didn't have a home, but lived on the road, slipping from one motel to the next as his gig schedule or his changing mental state required. Record company personnel had no way of keeping in touch with their artist; they had to wait for Doug to phone in from some roadside truckstop.

Former Takoma Records boss Denny Bruce

landed the job of trying to handle Sahm in the early 80s. "He really fell into the category of artists who are impossible to manage," he told me. "He was hell on wheels, he has so much energy. But he's smart as a fox, and he could be the world's greatest promotion man. He would come into my office because he could make long-distance phone calls for free, and talk for hours. If I knew he was there, I would just stay home that morning, because he would have all these interviews lined up. That's where that nickname of Texas Tornado came from."

But Bruce was also in awe of Doug's talent and musical range: "He's done everything musically from being a child prodigy on steel guitar, and opening for Hank Williams — really — to hanging out with Dylan, and being on acid with the Stones when that meant something. He really is an icon of Texas and hippiedom."

## POLKA

The Texas Tornado first came to life on 6th November 1941, when Douglas Wayne Sahm was born in San Antonio, 100 miles north of the Mexican border. His grandfather Alfred led a Polka band, the Sahm Boys, and from an early age Doug was exposed to the full diet of Texas music. He spent much of his youth wandering into the Eastside district which was the home of most of San Antonio's black community, where he first heard blues guitarists like T-Bone Walker, or straying onto the Westside, the Chicano end of town, where he was entranced by the spice of Tex-Mex dance tunes and R&B.

But it was another Texas style, hillbilly music, which launched his career. By the age of 12, Sahm was a steel guitar and fiddle virtuoso, and could also handle a six-string acoustic and piano. Around 1952, he guested on the networked radio show, *Louisiana Hayride*, two years before Elvis Presley debuted there. He was also invited up on stage to join the legendary Hank Williams just a few weeks before the prematurely aged hillbilly icon overdosed on drugs. A photo of 'Little Doug' on Hank's bony knee remained a proud possession.

In 1955, Little Doug — billed as a 12-year-old, though he was then 14 — made his recording debut with an uptempo hillbilly single on the Sarg label. But like most Texas kids his age, he fell headlong in love with rock'n'roll, especially after seeing Elvis play his hometown in April 1956. Between 1958 and 1964, he surfaced on a dozen different local labels, as the frontman of the Warriors, the Knights, the Pharaohs, the Markays, the Dell-Kings or the Proud Sahm Big Show Band. Along the way, he cut local hits like the Little Richard-inspired "Crazy Daisy" and "Crazy Crazy Feelin'", and the bluesy "Why Why Why" — long-lost 45s issued on tiny San



Antonio and Houston labels like Harlem, Satin, Soft and Renner, the best of which were collected on a Charly LP at the start of the 80s.

Even then, his prodigious output of obscure 45s didn't capture what he was doing onstage. From the mid-50s onwards, he was often to be found jamming with blues icons like T-Bone Walker, Jimmy Johnson and Lowell Fulson at the Tiffany Lounge and the Blue Note, two San Antonio R&B clubs which he namechecked on later songs. Or else he would be putting together his own R&B big band featuring local musicians like Rocky Morales, Jack Barber and Wayne Talbert, all of whom drifted in and out of his career for the next four decades. Or you might find him with the king of the Tex-Mex rockabilly ballad, Freddy Fender, who before his imprisonment in the 60s on drug charges was the hottest name on the Texas/Mexico border.

By 1964, when he was finally dropped by the Renner label after a run of six singles, Sahm was ready for something more solid. That year, he finally formed a band with his longtime best friend — organ, piano, accordion and guitar player Augie Meyers. Meyers was eighteen months older than Sahm, and an altogether more serene character, but a polio victim who had been thrown back on his music when the disease left him unable to walk until the age of ten.

Meyers owned (in fact, still owns) the first Vox Continental organ in Texas, which he'd been showcasing on stage and record with San Antonio's hottest dance band, Danny Ezba



Bob Dylan and Doug Sahm during the 1972 New York sessions for Doug's first Atlantic LP.



"She's About A Mover", Doug Sahm's first international hit with the Quintet in 1965.



"Dynamite Woman", a non-album hit single in the States in 1969.

& the Goldenes. Sahm sweet-talked Meyers away, and then began to work the same magic on local blues and country producer Huey P. Meaux — the self-styled Crazy Cajun. The way that Meaux told the story, he spent a weekend locked in a hotel room with a bottle of whiskey and the Beatles' early records, struggling to work out why these English kids were going over so big in the States. Then he agreed to sign Sahm's band, on the condition that they would pretend to be English, while adding a little Texas flavour to the Merseybeat sound.

The truth wasn't quite that simple, as 1964 brought "Sugar Bee", the first single by the Sir Douglas Quintet (note the English reference), without a hint of Beatlemania. In fact, the record was closer to mainstream dance-rock'n'roll than Merseybeat. But "Sugar Bee" already boasted two vital ingredients — Augie Meyers' tinny organ, pumping away two-to-the-bar like a Ray Price country hit, and Sahm's uniquely Texan voice, which sounded like a witch's brew of Mick Jagger, Bob Dylan, Hank Williams and B.B. King.

The recipe was perfected when Sahm wrote the brilliantly simplistic "She's About A Mover", the Quintet's second single, which was snapped up by the London Records subsidiary Tribe, and then licensed to London-American in Britain. In both countries, it reached the Top 20, and for a few days the Sir Douglas Quintet were hailed as the latest wave of the British Invasion — until Sahm opened his mouth, and pure Texas vowels spilled out.

For the next year, the Sir Douglas Quintet were genuine international pop stars. They toured Europe; turned up on TV's *Hullabaloo*; were namechecked by Bob Dylan as his favourite band at a televised press confer-

ence; and featured on all-star concert bills, like the June 1966 show at the Cow Palace in San Francisco, which saw them playing alongside the Beach Boys, the Byrds, the Lovin' Spoonful, Percy Sledge and the newly-formed Jefferson Airplane.

Their recording career wasn't running quite so smoothly. British buyers ignored all their singles after "She's About A Mover", and even in the States, radio wouldn't play the soundalike follow-up, "The Tracker". After a third single flopped, the SDQ issued the blues-ballad "The Rains Came", which could have come from the Freddy Fender songbook, and were rewarded with their second Top 40 hit. But a cacophonous remake of Gary US Bonds' "A Quarter To Three" wasn't a sensi-

ble follow-up, and in the words of their next 45, it seemed to be "The Beginning Of The End".

Huey Meaux slapped together an album of singles and out-takes,

"The Best Of The Sir Douglas Quintet", and continued to issue SDQ singles until the end of 1966. He also took two of their tracks, and overdubbed trumpet player Don Goldie on top, for a 1966 single on Teardrop — and an unissued album, which didn't see the light of day until the late 70s. Around the same time, Meaux also licensed SDQ tracks to Teardrop and Pic One, under the pseudonyms of 'Him' and 'The Devons', in the hope of attracting DJs who'd lost patience with the Quintet.

The confusion surrounding this period continues to this day. In the late 70s, Meaux's Crazy Cajun label issued "The Tracker", a mix of 60s LP tracks, singles and more out-takes, as if it was a brand-new recording. More recently, Demon's badly-handled revamp of the Crazy Cajun archives has spawned several confusing CDs of SDQ material, none of which provides a comprehensive collection

**A witch's brew of Mick Jagger, Bob Dylan, Hank Williams and B.B. King**



of the Tribe recordings — though the two-CD “She’s About A Mover” comes closest.

Another factor hampered the Quintet’s progress in 1966: a dope bust in Corpus Christi, which made life uncomfortable for Sahm in his home state. In January 1967, they played the famous Gathering of the Tribes in Golden Gate Park, alongside the Airplane, the Dead and Janis Joplin, but it was a last gasp from the SDQ, who disbanded a few weeks later.

Sahm and Meaux parted company around the same time, and the Quintet members divided down the middle. Sahm, Frank Morin and Johnny Perez followed the acid trail to California, while Meyers and Jack Barber stayed in Texas. Meanwhile, another batch of musicians was assembled to tour under the name of the Sir Douglas Quintet.

The authentic article resurfaced in San Francisco in 1968, as “The Sir Douglas Quintet + 2”, on the “Honkey Blues” album. Recorded that spring, it showcased an almost unrecognisably different band. Sahm’s voice was the only familiar reference point, as the new seven-piece line-up offered big band blues, patterned after Sahm’s heroes like Bobby Bland and Junior Parker.

## CUNNING

Within a few months, the Quintet were once again a five-piece, with Augie Meyers restored to the ranks. “The Sir Douglas Quintet is back”, Sahm announced proudly over the opening bars of “Mendocino”, a cunning update of their 1965 sound, and another worldwide hit single in early 1969. It also provided the title of the third, and perhaps best, SDQ album — a stunning mix of country and R&B, tinged with psychedelia, which included a remake of “She’s About A Mover”, plus the beautiful “I Wanna Be Your Mama Again”, originally written for another Texas/California band, Mother Earth. Meanwhile, British band Mott The Hoople quickly covered another “Mendocino” track, “At The Crossroads”, on their debut album.

Somehow much of the magic of “Mendocino” was missing when the SDQ returned to the studio in late 1969, and emerged with the patchy “Together After Five”. The album omitted their second hit of the year, “Dynamite Woman”, in favour of some sludgy medleys and half-finished songs. But the album wasn’t entirely a wash-out, as it debuted one of Sahm’s Tex-Mex anthems, “Nuevo Laredo”, his San Antonio blues tribute, “T-Bone Shuffle”, and his classic borrowing of the Creedence sound, “Revolutionary Ways” (later covered by none other than Jerry Lee Lewis).

Maybe Sahm was distracted by his efforts on behalf of another Texas band, the Chicano rockers Louie & the Lovers, whose excellent debut album (“Rise”) he produced that year. But the SDQ were soon back on track with “1+1+1 = 4”, issued in a lavish fold-out sleeve in 1970. Stylistically, this bizarre collection ranged from the almost metallic rocker “Catch The Man On The Rise”, showcasing Sahm’s fieriest guitar playing on record, to the traditional country of “Be Real”. That track was recorded in Nashville with the same session pros who’d been working with Bob Dylan, and was actually sent out to country DJs as the debut single by one ‘Wayne Douglas’, picking up a fair amount of airplay until Nashville’s radio stations discovered that the new arrival was a loud-mouthed, long-haired Texas rocker. A flawless piece of honky-tonk, of which Ray



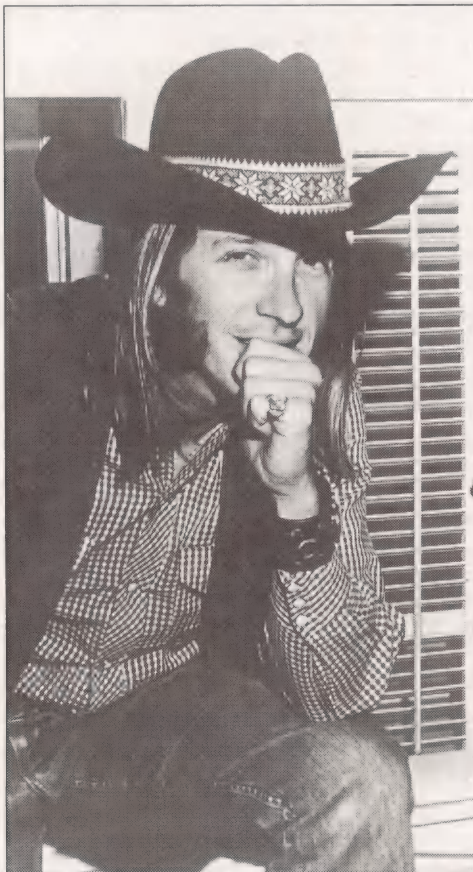
“Mendocino”, the Sir Douglas Quintet’s most commercial (and best-selling) album.

Price would have been proud, “Be Real” enjoyed a surprise revival on the soundtrack to *An Officer And A Gentleman* in 1982.

One minute a bluesman, the next a country singer, Sahm never fitted into the California acid-rock mainstream. He kissed that scene goodbye with “The Return Of Doug Saldana” (a nickname he claimed he’d been given on the Westside of San Antonio in the 50s), an unashamed album of Texas music, from the Freddy Fender hit “Wasted Days And Wasted Nights” to Sahm blues originals like “The Gypsy”. The album title proved too confusing for the audience in Japan, where it was renamed “Back Home”.

Soon Sahm was exactly that, as he quit

Sahm hung out with every bluesman, hillbilly and hippie in town



“Together After Five” was the rather scrappy follow-up album, issued in 1970.

San Francisco in 1971 and returned to San Antonio. He left behind a cameo appearance (playing himself) in the Kris Kristofferson movie *Cisco Pike*, which spawned a soundtrack single, “Michoacan” (backed by a superb R&B cut, “Westside Blues Again”). Also trailing in his wake were the rest of the SDQ, who remained in California to make the disappointing “Future Tense” LP without him.

After a few wasted months in his hometown, Sahm was transplanted to Austin, the capital of the cosmic cowboys, where venues like the Armadillo World Headquarters and the Soap Creek Saloon were playing host to country stars like Willie Nelson and acid-rockers like Bubble Puppy on the same bill. The town was tailor-made for Sahm, who played every week at the Soap Creek, and hung out with every bluesman, hillbilly or hippie in town. He soon ran into Atlantic Records boss Jerry Wexler, who’d come to find talent for the label’s new country division. He returned to New York having signed Willie Nelson — and Doug Sahm, who was invited to Manhattan to cut an album in spring 1972.

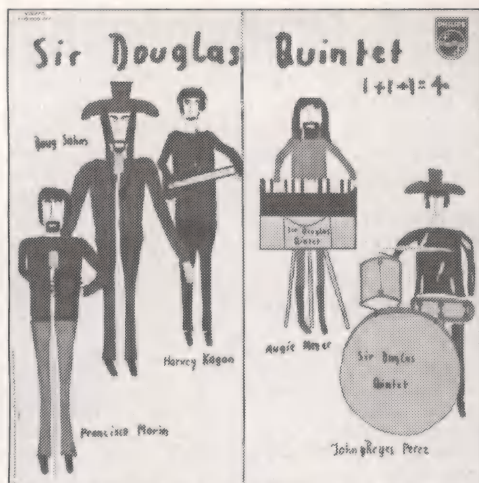
## ACID-TINGED

“Doug Sahm And Band” wasn’t quite the quintessential Sahm album — it had little of his passion for acid-tinged rock’n’roll — but its blend of rootsy country and blues ensured that, after “Mendocino”, it was the best-selling album of his career. Heavy involvement from the reclusive Bob Dylan didn’t hurt, as the mutually admiring mavericks locked their voices round the Charley Pride country hit “(Is Anybody Going To) San Antone”, the Delmore Brothers’ “Blues Stay Away From Me”, and Dylan’s own newly-written “Wallflower”. The album also featured guest appearances from Dr. John, David Bromberg and numerous ex-members of the SDQ.

Meanwhile, his former label, Mercury, countered with “Rough Edges”, a surprisingly strong collection of SDQ out-takes, which also gave the hit single “Dynamite Woman” its first exposure on a long-player. Tracks from all the Mercury albums, from 1968 to 1973, were included on the superb double-LP compilation “Sir Doug’s Recording Trip” in 1989, and the following year’s “The Best Of Doug Sahm & The Sir Douglas Quintet” CD, which also featured tracks from his 70s solo catalogue.

Throughout the 70s, Sahm remained a key figure in the Austin scene, regularly gigging





The fold-out US sleeve for "1+1=4", which ranged from country to heavy metal.



Doug Sahm produced Louie & the Lovers' Tex-Mex rock'n'roll debut album in 1970.

with an eternally changing cast of characters and styles. The Atlantic deal concluded with 1973's "Texas Tornado", a mix of new material and out-takes from the "And Band" LP. (Highlights from both records, plus yet more out-takes, appeared on Rhino/WEA's "Doug Sahm And Friends" CD). Strangely, one of those Sahm tracks, "Nitty Gritty", was issued by Atlantic as a Sir Douglas Quintet single.

Next, Sahm moved to Atlantic's sister label, Warners, for "Groover's Paradise" — a tribute album to Austin which featured his new group, the Tex-Mex Trip (including the former Creedence rhythm section of Stu Cook and Doug Clifford). After a one-off SDQ hard rock single for Casablanca, with wah-wah guitar and phasing to the fore on "I'm Not That Kat Anymore", Sahm moved back towards country, with "Texas Rock For Country Rollers" in 1976. This time, he named his band the Texas Tornados, and Augie Meyers was back in tow. "You Can't Hide A Redneck (Under That Hippie Hair)" summed up the album.

In May 1977, Sahm, Meyers and half the population of Austin were on stage at the Armadillo World Headquarters, for a gig which saw a reunion of the original SDQ (captured on "Live Love", issued on Augie's Texas Re-Cord label). Another set that same night was documented on the same company's "Back To The Dillo", plus Sonet's 1979 LP "Wanted Very Much Alive", which also included two studio tracks.

Suddenly the stores were awash with Sahm albums, as Huey Meaux launched his Crazy Cajun label and began repackaging the early SDQ sides. He also released yet another live LP, with Sahm guesting as back-up vocalist for Freddy Fender ("Reunion Of The Cosmic Cowboys").

Typically, when Sahm returned to the studio, he'd signed two separate deals. A lengthy stay with Takoma produced the 1980 big band blues LP, "Hell Of A Spell" (now available on CD via Ace). At the same time, he revived the name of the Sir Douglas Quintet, and signed them to the Swedish label Sonet — resulting in a sometimes baffling barrage of releases over the next few years.

The SDQ comeback, featuring three original members (Sahm, Meyers and Johnny Perez), had been prompted by the media attention given to several US and UK bands who were obviously influenced by their mid-60s sides, and in particular Augie

Meyers' organ sound. Joe 'King' Carrasco was the most obvious SDQ fan around, while it was Elvis Costello & the Attractions who provided the blueprint for the SDQ's first official album in a decade, 1981's "Border Wave" (issued by both Takoma and Sonet).

Unashamedly modern but rooted in their original style, "Border Wave" had the songwriting, the covers (including the Kinks' "Who'll Be The Next In Line" and the 13th Floor Elevators' "You're Gonna Miss Me") and the attitude to pass as either new wave or Tex-Mex. Briefly, it even restored the SDQ to the US album charts.

### Sahm's brutal honesty frequently ruffled the feathers of TV hosts

As the "Live Texas Tornado" album (now an Ace CD) revealed, the SDQ were still a formidable band. Their line-up was strengthened in 1982 when Sahm called up Louis Ortega, his old protégé from Louie & the Lovers a decade earlier. But the series of studio albums that emerged over the next four years caught none of their live magic. "Quintessence" came closest, with its opening romp through "Who Were You Thinking Of", the live favourite "Adios Mexico", and a welcome return for Louie & the Lovers' "I Know You Know". Of the other SDQ albums on Sonet, the title track of "Midnight Sun" gave the band a No. 1 hit in Sweden, but that LP, "Rio Medina" and "Luv Ya' Europa" sounded as if they'd been taped from somewhere down the hall.

Sahm and Meyers also cut a small-scale garage-rock album for Teardrop, while another live album appeared with the bogus claim, "Featuring Bob Dylan". But otherwise, the mid-80s was a strangely fallow period. Three years passed with only one SDQ album, before Sahm made a comeback on the small French label New Rose, 'presenting' a masked band of outlaws called the Texas Mavericks. "Who Are These Masked Men?", asked the title of this rowdy rock'n'roll LP — a question which remains, as only Sahm (alias 'Samm Dogg') was recognisable beneath the disguise.

Another specialist label, the blues outlet Antone's, issued Sahm's fine 1988 R&B collection "Juke Box Music", which sounded as if it could have been made anytime since

1950. The following year, Sahm appeared alongside veteran guitarists Amos Garrett and Gene Taylor on the equally low-key "The Return Of The Formerly Brothers". Sahm and Taylor later recorded a live album in Japan.

Strangely, stardom was beckoning for the third (or fourth?) time. In 1989, Sahm and Meyers teamed up with Freddy Fender (himself a major country star in the 70s) and accordion genius Flaco Jimenez, to form the Texas Tornados. Their self-titled debut album in 1990 was issued in both English and Spanish-language editions, and proved to be Sahm's most commercial work since "She's About A Mover". The four men shared the spotlight, under Sahm's leadership (Doug was the kind of guy who would have expected a starring role in the Second Coming). That first LP included revamps of two SDQ favourites from the 80s, "Who Were You Thinking Of" and "Adios Mexico", while the follow-up kicked off with a rowdy revival of Sahm's 1973 hit, "San Antone". The Texas Tornados became a major live attraction, visiting Britain for a flawed but thrilling live show in London. They were also regulars on US country radio and television, where Sahm's brutal honesty ruffled the feathers of TV hosts used to polished politeness from Nashville stars.

### REVIVED

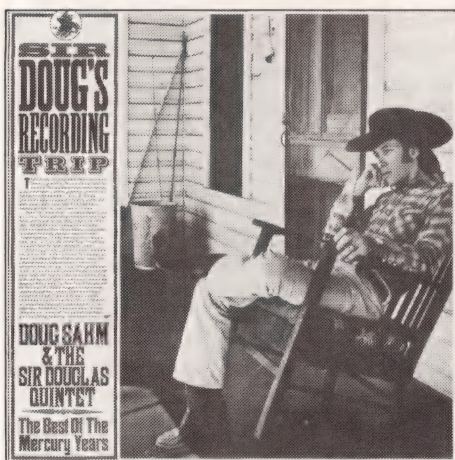
The success of the Tornados, who issued four albums and a hits collection, and won a Grammy in 1991, reached out into other areas of Sahm's career. He revived the SDQ one last time in 1994 for the almost power-pop sounding "Day Dreaming At Midnight", which featured old friends like Meyers, Ortega and Clifford, plus Sahm's two sons, Shawn and Shandon. That same year, Sahm returned to Antone's for "The Last Real Texas Blues Band", also nominated for a Grammy.

By the mid-90s, though, the Texas Tornados had become a tired formula, and the quartet stopped recording together — although a fifth album was on the schedule for this year. There followed another pause in Sahm's prolific output, partly caused by the collapse of a Swedish label for whom he was cutting a solo album. The alternative country band the Gourds persuaded their label, the Netherlands(!)-based Munich Records, to come to the rescue, and they (plus the inevitable Augie Meyers) guested on 1998's "Get A Life". More recently, Sahm had guested on the all-star Tex-Mex album "Los Super Seven", alongside his fellow members of the Texas Tornados.

For the future, Sahm had planned another blues record, a Tornados reunion, and the usual round of Austin gigs with anyone who was in town. There was even talk of a European tour, possibly fronting yet another incarnation of the Sir Douglas Quintet. Instead, Sahm's body was found in his hotel room in Taos, New Mexico, on the morning of 18th November last year; he'd apparently suffered a massive heart attack.

His death removes a cornerstone from the Texas music scene, but it also brings closer the end of an era when a musician could ignore the tight genre boundaries that bedevil modern music, and roam at will through any style that took his fancy. Doug Sahm cared nothing for the strictly patrolled borders that surround rock, R&B and country radio in the year 2000: the only border that mattered to him was the Texas/Mexico frontier which was his inspiration.





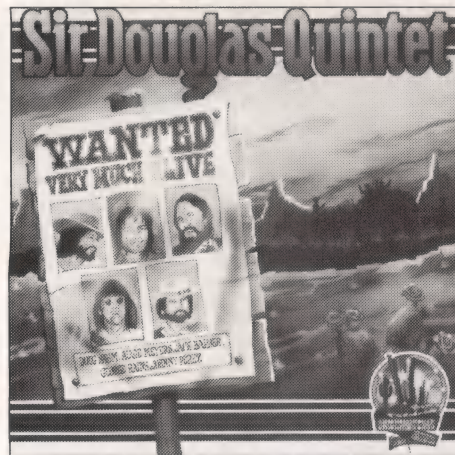
"Sir Doug's Recording Trip" is the best of the Quintet retrospectives.



"Doug Sahm and Band", his first Atlantic LP, featured Bob Dylan on several tracks.



The Quintet became the Texas Tornadoes for this 1976 country-rock outing.



"Wanted Very Much Alive" documented a Quintet reunion gig at the Armadillo.

# Douglas Sahm US & UK Discography

Cat. No.

Sarg 113  
Warrior 507  
Satin 100

Swingin' 625  
Harlem 107  
Harlem 108

Harlem 113  
Harlem 116  
Cobra 116  
Renner 212  
Renner 215

Renner 226  
Personality 260  
Renner 232  
Renner 240  
Renner 247  
Soft 1031  
Mercury 73098  
Atlantic 2946

Atlantic 2985  
Warner Bros. 7819  
Crazy Cajun 2004  
ABC 17656

ABC 17674  
Texas Re-Cord 108  
American Pla-Boy 1980  
Teardrop TD 3479

Teardrop 3480  
Teardrop TD 3481  
Collectables COL 4253  
Kevin Kat KKR 116

Pacemaker 260  
Tribe 8308

Tribe 8310  
Tribe 8312  
Tribe 8314  
Tribe 8317  
Tribe 8318  
Tribe 8321  
Tribe 8323  
Teardrop 3070

Teardrop 3074  
Pic One 111  
Smash 2169  
Smash 2191  
Smash 2222

Smash 2233  
Smash 2253  
Smash 2259  
Philips 40676  
Philips 40687  
Philips 40708  
Mercury 73257  
Atlantic 2965  
Casablanca NB 828  
Chrysalis 102779

Atlantic SD 7254  
Atlantic SD 7287  
Warner Bros. BS 2810  
ABC DOSD 2057  
Takoma TAK 7075  
Teardrop TD 5000  
Antone's ANT 0008  
Rhino R2 71032  
Antone's ANT 0036

Tribe TR 370001

Smash 67108  
Smash SRS 67115  
Smash SRS 67130  
Philips PHS 600-344  
Philips PHS 600-353  
Mercury SRM 1-655  
Texas Re-Cord TRC 1007  
Crazy Cajun CCLP 1095

## DOUG SAHM US SINGLES

Current  
Mint Value

ROLLING ROLLIN' / A REAL AMERICAN JOE (as Little Doug, 1955)	£60
CRAZY DAISY / IF I EVER NEED YOU (with the Pharaohs, 1958)	£50
CRAZY DAISY / I CAN'T BELIEVE YOU WANT TO LEAVE ME (with the Knights, 1959)	£30
IF YOU EVER NEED ME / WHY WHY WHY (with the Pharaohs, 1960)	£15
IF YOU EVER NEED ME / WHY WHY WHY (2nd pressing, 1960)	£10
SAPPHIRE / BABY TELL ME (with the Markays, 1960; promos on gold vinyl)	£30 / £60
SLOW DOWN / MORE AND MORE (with the Dell-Kings, 1961)	£30
SAPPHIRE / JUST A MOMENT (1961)	£25
SAPPHIRE / JUST A MOMENT (2nd pressing, 1961)	£25
BIG HAT / MAKES NO DIFFERENCE (1961; promos on red vinyl)	£25 / £60
CRAZY CRAZY FEELIN' / BABY WHAT'S ON YOUR MIND (1961; promos on red vinyl)	£25 / £60
TWO HEARTS IN LOVE / JUST BECAUSE (1962)	£20
CRAZY CRAZY FEELIN' / BABY WHAT'S ON YOUR MIND (reissue, 1962)	£20
LITTLE ANGEL / CRY (1963)	£20
LUCKY ME / A YEAR AGO TODAY (1963)	£20
MISTER KOOL / BILL BAETY (1964)	£25
CRY / DOWN THE PIKE (1964)	£15
BE REAL / I DON'T WANT TO GO HOME (as Wayne Douglas, 1970)	£15
(IS ANYBODY GOING TO) SAN ANTONIO / DON'T TURN AROUND (No. 115, 1973)	£5
TEXAS TORNADO / BLUE HORIZON (as the Sir Douglas Band, 1973)	£5
GROOVER'S PARADISE / GIRLS TODAY (with the Tex-Mex Trip, 1974)	£3
IF YOU REALLY WANT ME TO I'LL GO / HOT TOMATO MAN (1974)	£3
COWBOY PEYTON PLACE / I LOVE THE WAY YOU LOVE ME (with the Texas Tornadoes, 1976)	£3
CRYIN' INSIDE SOMETIMES / I'M MISSING YOU (1976)	£3
HENRIETTA / COUNTRY GROVE (1976)	£3
EL PASO TRAIN / AIN'T NOTHING WRONG WITH YOU (1976)	£3
WHO WERE YOU THINKING OF / VELMA FROM SELMA (with Augie Meyers, 1982)	£3
LOVE TAKER / LIFE IN THE CITY (1982)	£3
I'M NOT A FOOL ANYMORE / DON'T FIGHT IT (with Augie Meyers, p/s, 1983)	£3
MENDOCINO / SHE'S ABOUT A MOVER (1986)	£3
WILL YOU LOVE ME MANANA / A WHITER SHADE OF PALE (as Sir Doug Saldana, 1987)	£3

## SIR DOUGLAS QUINTET US SINGLES

SUGAR BEE / BLUE NORTHER (1964)	£12
SHE'S ABOUT A MOVER / WE'LL TAKE OUR LAST WALK TONIGHT (No. 13, 1965)	£8
THE TRACKER / BLUE NORTHER (No. 105, 1965)	£6
THE STORY OF JOHN HARDY / IN TIME (1965)	£6
THE RAINS CAME / BACON FAT (No. 31, 1965)	£6
QUARTER TO THREE / SHE'S GOTTA BE BOSS (No. 129, 1966)	£6
THE BEGINNING OF THE END / LOVE DON'T TREAT ME FAIR (1966)	£6
SHE DIGS MY LOVE / WHEN I SING THE BLUES (No. 132, 1966)	£6
HANG LOOSE / I'M SORRY (1966)	£6
WE'LL TAKE OUR LAST WALK TOGETHER / WALKING THE STREETS (by Don Goldie & Sir Douglas Quintet, 1966)	£15
IT'S A MAN DOWN THERE / 4AM (as Him, 1966)	£15
WINE WINE WINE / JOEY'S EYES (as the Devons, 1966)	£45
ARE INLAWS REALLY OUTLAWS / SELL A SONG (1968)	£5
MENDOCINO / I WANNA BE YOUR MAMA AGAIN (No. 27, 1968)	£5
IT DIDN'T EVEN BRING ME DOWN / LAWD I'M JUST A COUNTRY BOY (No. 108, 1969)	£5
DYNAMITE WOMAN / TOO MANY DOCTORED MINDS (No. 83, 1969)	£5
AT THE CROSSROADS / TEXAS ME (No. 104, 1969)	£5
NUEVO LAREDO / I DON'T WANT TO GO HOME (1970)	£5
WHAT ABOUT TOMORROW / A NICE SONG (originally with p/s, 1970)	£10 / £5
CATCH THE MAN ON THE RISE / PRETTY FLOWER (1971)	£5
ME AND MY DESTINY / WASTED DAYS AND WASTED NIGHTS (1972)	£5
MICHOACAN / WESTSIDE BLUES AGAIN (1972)	£4
NITTY GRITTY / I'M JUST TIRED OF GETTIN' BURNED (1973)	£4
ROLL WITH THE PUNCHES / I'M NOT THAT KAT ANYMORE (1975)	£15
SHEILA TEQUILA / DOWN ON THE BORDER (p/s, 1981)	£3

## DOUG SAHM ORIGINAL US ALBUMS

DOUG SAHM AND BAND (No. 125, 1972)	£15
TEXAS TORNADO (as the Sir Douglas Band, 1973)	£15
GROOVER'S PARADISE (with the Tex-Mex Trip, 1974)	£15
TEXAS ROCK FOR COUNTRY ROLLERS (with the Texas Tornadoes, 1976)	£15
HELL OF A SPELL (1980)	£10
THE WESTSIDE SOUND ROLLS AGAIN (with Augie Meyers, 1983)	£10
JUKE BOX MUSIC (1988)	£8
DOUG SAHM & FRIENDS (Atlantic best-of CD with 4 unissued tracks, 1992)	£18
THE LAST REAL TEXAS BLUES BAND FEATURING DOUG SAHM (CD, 1994)	£10

## SIR DOUGLAS QUINTET ORIGINAL US ALBUMS

THE BEST OF THE SIR DOUGLAS QUINTET (1966; also stereo, TRS 470001)	£30 / £25
HONKEY BLUES (as Sir Douglas Quintet + 2, 1968)	£20
MENDOCINO (No. 81, 1969)	£15
TOGETHER AFTER FIVE (1970)	£15
1+1+1 = 4 (fold-out sleeve, 1970)	£15
THE RETURN OF DOUG SALDANA (1971)	£25
ROUGH EDGES (as Doug Sahm with the Sir Douglas Quintet, 1973)	£25
LIVE LOVE (1977)	£10
DON GOLDIE WITH THE SIR DOUGLAS QUINTET (unissued mid-60s recordings, 1978)	£10



Takoma TAK 7088  
Takoma TAK 7095  
Elektra 9 61474-2

Reprise 9 26251-2  
Reprise 9 26472-2  
Reprise 9 26683-2  
Reprise 9 45058-2  
Reprise 9 45511-2  
Reprise 9 46197-2  
Virgin VRGN 0047751

United Artists UAS 5514

London HLU 9964

London HLU 9982  
London HLU 10001  
London HLU 10019  
London HLU 10248  
Mercury MF 1079  
Mercury MF 1129  
Atlantic K 10348  
Oval OVAL 1007  
Chrysalis CHS 2504

Sonet SON 2243  
Sonet SON 2246  
Sonet SON 2266

Atlantic K 10293

London HAU 8311  
Mercury SMCL 20160  
Mercury SMCL 20186  
Oval OVLM 5001  
Sonet SNTF 804  
Chrysalis CHR 1330  
Sonet SNTF 881  
Sonet SNTF 912  
Castle CCSLP 133  
Edsel DED 255

Atlantic K 40466  
Warner Bros. K 56067  
ABC ABCL 5186  
Charly CR 30188  
Chrysalis CHR 1249  
Sonet SNTF 890  
Edsel ED 154  
Topline TOP 172  
Ace CH 278

Castle CCSCD 133  
Ace CDCH 278  
Mercury 846 586-2  
Edsel EDCD 154  
WEA 8122-71032-2  
Sequel RSACD 813  
Edsel EDCD 557  
Edsel EDCD 558  
Edsel MEDCD 599  
Edsel DIAB 880  
Takoma CDTAK 6505  
Takoma CDTAK 6507  
Edsel NESTCD 918

Edsel EDCD 618

Sonet SNTF 897  
Universe DLS 54

Sonet SNTF 936  
New Rose ROSE 112

Beartracks BTCD 971408

Marilyn FM 1008CD  
Munich MUSA 505

BORDER WAVE (No. 184, 1981) ..... £8  
LIVE (1983) ..... £8  
DAY DREAMING AT MIDNIGHT (CD, 1994) ..... £8

## TEXAS TORNADOS US CDs

TEXAS TORNADOS (No. 154, 1990) ..... £8  
LOS TEXAS TORNADOS (Spanish-language version, 1991) ..... £10  
ZONE OF OUR OWN (1991) ..... £8  
HANGIN' ON BY A THREAD (1992) ..... £8  
THE BEST OF THE TEXAS TORNADOS (1994) ..... £8  
4 ACES (1996) ..... £8  
LIVE FROM THE LIMO VOLUME ONE (1999) ..... £8

## QUINTET US LP (without Doug Sahm)

FUTURE TENSE (1971) ..... £12

## SIR DOUGLAS QUINTET UK SINGLES

SHE'S ABOUT A MOVER / WE'LL TAKE OUR LAST WALK TONIGHT  
(No. 15, 4/65) ..... £7  
THE TRACKER / BLUE NORTHER (7/65) ..... £7  
THE STORY OF JOHN HARDY / IN TIME (10/65) ..... £6  
THE RAINS CAME / BACON FAT (2/66) ..... £6  
SHE'S ABOUT A MOVER / THE RAINS CAME (reissue, 1/69) ..... £4  
MENDOCINO / I WANNA BE YOUR MAMA AGAIN (2/69) ..... £6  
DYNAMITE WOMAN / TOO MANY DOILED MINDS (8/69) ..... £6  
NITTY GRITTY / I'M JUST TIRED OF GETTIN' BURNED (8/73) ..... £5  
MENDOCINO / I WANNA BE YOUR MAMA AGAIN (reissue, 1975) ..... £5  
SHEILA TEQUILA / WHO'LL BE THE NEXT IN LINE /  
WOOLY BULLY / SHE'S ABOUT A MOVER (33rpm EP, 1981) ..... £4  
WHO WERE YOU THINKING OF / VILLAGE GIRL (5/82) ..... £3  
ADIOS MEXICO / IF THIS AIN'T LOVE (1982) ..... £3  
EVERY BREATH YOU TAKE / EVERYBODY GETS LONELY SOMETIMES (7/84) ..... £3

## DOUG SAHM UK SINGLE

(IS ANYBODY GOING TO) SAN ANTONIO / DON'T TURN AROUND (3/73) ..... £4

## SIR DOUGLAS QUINTET UK LPs

THE BEST OF THE SIR DOUGLAS QUINTET (3/67) ..... £60  
MENDOCINO (9/69) ..... £15  
TOGETHER AFTER FIVE (6/70) ..... £15  
MENDOCINO (reissue, 1975) ..... £8  
WANTED VERY MUCH ALIVE (same as US LP "Live Love", 1979) ..... £8  
BORDER WAVE (1981) ..... £8  
QUINTESSENCE (2/82) ..... £7  
RIO MEDINA (3/84) ..... £7  
THE SIR DOUGLAS QUINTET COLLECTION (2-LP compilation, 4/86) ..... £7  
SIR DOUG'S RECORDING TRIP: THE BEST OF THE MERCURY YEARS  
(2-LP compilation, 1989) ..... £12

## DOUG SAHM UK LPs

DOUG SAHM AND BAND (1/73) ..... £10  
GROOVER'S PARADISE (8/74) ..... £10  
TEXAS ROCK FOR COUNTRY ROLLERS (7/76) ..... £10  
SIR DOUGLAS WAY BACK WHEN HE WAS JUST DOUG SAHM (5/80) ..... £10  
HELL OF A SPELL (6/80) ..... £8  
BACK TO THE DILLO (1983) ..... £7  
DOUG SAHM AND BAND (reissue, 1985) ..... £7  
DOUG SAHM LIVE (4/87) ..... £4  
JUKE BOX MUSIC (6/89) ..... £7

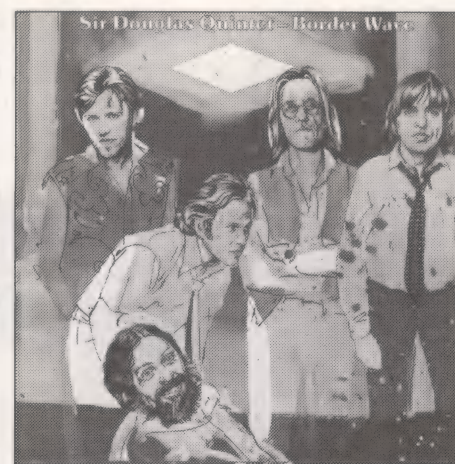
## UK CDs

THE SIR DOUGLAS QUINTET COLLECTION (4/86) ..... £8  
JUKE BOX MUSIC (6/89) ..... £8  
THE BEST OF DOUG SAHM & THE SIR DOUGLAS QUINTET (1990) ..... £10  
DOUG SAHM AND BAND (8/91) ..... £10  
DOUG SAHM & FRIENDS (7/93) ..... £8  
THE BEST OF THE ATLANTIC SESSIONS (reissue of above CD, 10/94) ..... £8  
LIVE LOVE (1998) ..... £8  
BACK TO THE DILLO (1998) ..... £8  
THE CRAZY CAJUN RECORDINGS (2-CD, 1998) ..... £12  
THE TRACKER (1998) ..... £8  
LIVE TEXAS TORNADO (1998) ..... £10  
HELL OF A SPELL (1999) ..... £10  
SHE'S ABOUT A MOVER:  
THE BEST OF DOUG SAHM & THE SIR DOUGLAS QUINTET (1999) ..... £8  
CRAZY CAJUN'S COSMIC COWBOYS  
(shared with Freddy Fender & Floyd Tillman, 1999) ..... £8

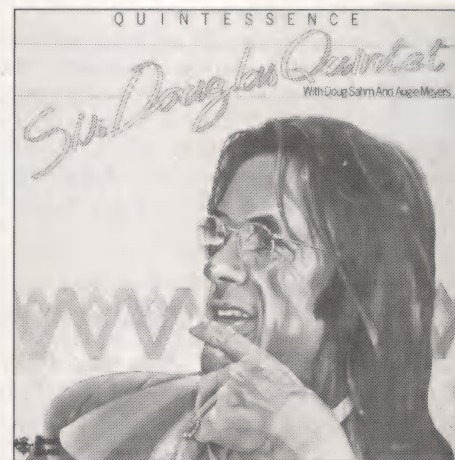
## EXCLUSIVE OVERSEAS ALBUMS

MIDNIGHT SUN (LP by Sir Douglas Quintet, Sweden only, 1983) ..... £8  
LIVE FEATURING BOB DYLAN (LP by Doug Sahm/Sir Douglas Quintet,  
Holland only, 1984; this LP does not feature Bob Dylan) ..... £8  
LUV YA' EUROPA (LP by Sir Douglas Quintet, Sweden only, 1985) ..... £8  
WHO ARE THESE MASKED MEN? (LP by the Texas Mavericks,  
France only, 2/87) ..... £8  
AMOS GARRETT, DOUG SAHM, GENE TAYLOR:  
THE RETURN OF THE FORMERLY BROTHERS (CD, Germany only, 6/89) ..... £10  
LIVE IN JAPAN (CD by Amos Garrett & Doug Sahm, Europe only, 7/92) ..... £10  
GET A LIFE (CD by Doug Sahm aka the Texas Tornado, Holland only CD, 6/98) ..... £12

With thanks to Bill Allerton at Stand Out! Records (0171 727-8406)



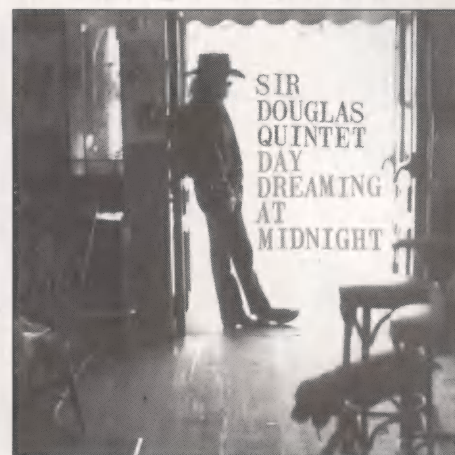
"Border Wave" bridged the gap between 60s Tex-Mex rock'n'roll and 80s new wave.



"Quintessence" was one of a series of Quintet LPs aimed at the Swedish market.



"The Texas Mavericks", probably the most obscure of Doug Sahm's 80s albums.



Sahm revived the Sir Douglas Quintet name one last time for this 1994 CD.

**APR**

CLOSING DATE  
FOR ADVERTS IS  
29th FEBRUARY

**MAY**

CLOSING DATE  
FOR ADVERTS IS  
28th MARCH





# BADLY DRAWN BOY

DAMON GOUGH IS THE MAN BEHIND THIS ULTRA-COOL SHADOWY INDIE PROJECT. DAVID HEMINGWAY MEETS THE "FACE FOR THE NEW CENTURY"

**D**amon Gough is an icon for the late 90s, early noughties. He has his own record label, records disparate music as Badly Drawn Boy and is adept at pub quizzes. He lived round the corner from the Bee Gees' house, is frequently tagged "the British Beck", and has had one of his songs recorded by spiky indie stalwarts the Fall. The Manchester-based one-man band is a fan of Bruce Springsteen, loathed the early 90s 'Madchester' scene, and learnt to play by tapping along to Howard Jones on a Casio VL Tone keyboard.

After an isolated gestation, Badly Drawn Boy released his first two EPs — called "EP1" and "EP2", logically enough — in late 1997 and early 1998. Gough has described these sought after, pressed-in-Nashville, 7" singles as half-baked, half-written works-in-progress with semi-formed ideas — bootlegs before they were bootlegged. Humming replaces forgotten lyrics, four-track charm replaces hi-fidelity recording.

"It was a conscious decision to put 'demos' out," says the urban troubadour. "I've always been a fan of bootlegs and rarities. When Springsteen was doing all that 'Born In The USA' stuff, I was buying his concert

recordings and studio out-takes from the 70s. I was fascinated by the out-takes, the ideas that weren't used in final recordings. I do like the EPs though, I think they captured something that I really like."

After the second EP, there were 20 or so labels willing to offer Gough vast sums of money. He seems genuinely baffled by the intense interest in Badly Drawn Boy generated by this duo of releases, resulting in the first EP occasionally selling for over £100: "I think it was more to do with the

**BELOW:** Damon Gough, the man behind Badly Drawn Boy.

**TOP LEFT:** The doodle by Gough's nephew that gave the project its name.





confusion and mystery that was created by people talking about something they didn't really know about. It was an achievement to create that stir. I didn't even want to play live. After the first EP, I got offered a gig supporting Smog... and I'm a fan of Smog. I told the guy to put my name on the poster and if it was on there, I'd do it. I had a week to prepare."

Does Gough feel comfortable with the current value of "EP1"? "People might be expecting it to be amazing," he says. "It's one of those things. If I was a fan, I'd love to discover a little gem, but it's daft to pay £150 for it. The value just reflects the fact that they're rare. Like the most valuable Northern Soul records aren't the best tunes, they're just the ones you can't get. Invariably, they're shit."

### SADCHESTER?

Though a fan of the Smiths and "Hymn For A Village"-era James, Gough's closest affiliation with Manchester's historical pop figures seems to be with Mark E. Smith. Oft-repeated legend has it that Gough was waiting in a car outside Manchester's Night and Day café as the Fall's singer was leaving. Smith mistook Damon's car for a taxi. The latter agreed to drive him to Stockport if Smith recorded one of his songs. The track, "Tumbleweed", was released as a Fall B-side.

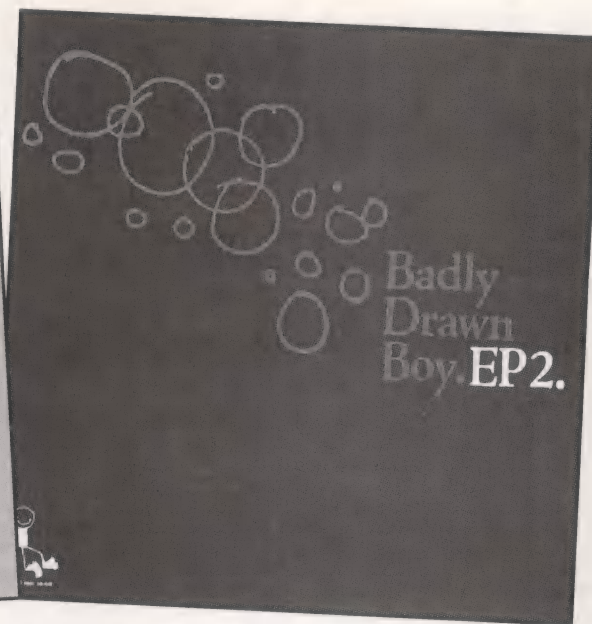
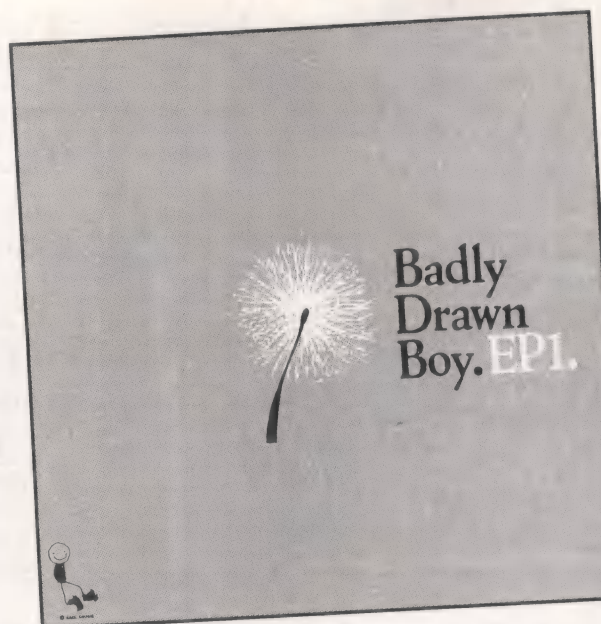
Unusually, however, he claims no allegiance with Manchester luminaries Happy Mondays and the Stone Roses, believing them to be soul-less: "At the time I lived outside of Bolton, five miles from anywhere. I wasn't involved in the drug culture or the rave scene. I didn't have a big circle of friends.

**"People might be expecting it to be amazing. If I was a fan, I'd love to discover a little gem, but it's daft to pay £150 for it."**

**Damon Gough  
on the value of "EP1"**

"When Madchester kicked off, I wasn't part of it. I didn't feel an involvement in any of that. It's not like I have a big stance against it, but I wasn't inspired by it. Looking back, the first Mondays stuff had a real zest about it. Shaun Ryder can write a great lyric, but at the time it was exactly what I didn't want. The whole thing stank to me."

Prior to his third release, "EP3" in October 1998, Badly Drawn Boy signed to dance imprint XL for (reportedly) a bigger cache than



*Badly Drawn Boy's mouth-wateringly collectable "EP1" and "EP2", released on indie label Twisted Nerve.*

## MAD ABOUT THE BOY?

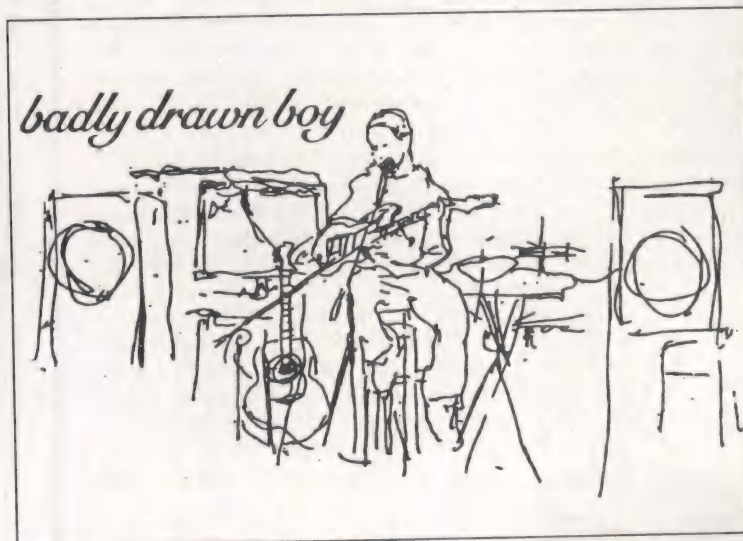
### Collecting Badly Drawn Boy

The most coveted Badly Drawn Boy releases naturally remain the rare "EP1" and "EP2" singles. The price of these artefacts — limited to just 500 copies in the case of "EP1" and 1000 for "EP2" — has steadily risen, although there has been the odd wild fluctuation.

"EP1" is currently selling for around £50 to £60, although some dealers have managed to shift the debut for anything up to £150. "EP2" is more reasonable, hovering around the £25 - £30 mark, while occasionally leaping up to £40.

From "EP3" onwards, the rest of Badly Drawn Boy's releases have remained at standard prices, due to their widespread availability, with vinyl editions of singles being worth more than their CD counterparts. The 7" coupling of "Road Movie" and "My Friend Cubilas" from "EP3" was initially thought to be limited, but there are plenty of copies out there, and the record is worth around £5 - £6.

For Christmas 1998, Twisted Nerve released their "Stocking Filler" 7" featuring many of their acts. Available in red and green vinyl, the singles are worth around £8 in either colour. For the label's New Year's Eve gig in Manchester, the first 100 or so punters each received a copy of the "Stocking Filler", housed in a different picture sleeve, and a paper bag complete with free stickers. The record is identical to the commercial issue, and worth around £15, but some copies have been selling for anything up to £40!



*Another badly drawn boy: a promo postcard for Damon Gough's outfit.*



labelmates the Prodigy. The first release for XL contained twice the number of tracks as eligible for chart qualification, including eccentric electronic ambience ("My Friend Cubillas"), lilting, lonely, countrified melancholia, ("I Need A Sign") and the mellow rhythms emotive of autobahn traffic ("Road Movie").

The EP has three instrumental link pieces including one called "Interlude", and another, "Kerplunk By Candlelight", that finds romanticism in childhood games. Lines like "We go there just to be there" (from "Meet Me On The Horizon") seem to define the Badly Drawn Boy aesthetic.

Gough has previously implied that Beck validated Gough's own way of music making and that in hearing the funky, "alt.pop" conceptualist, he realised it was acceptable to create such disparate, different musics. He could write Latin tunes, country tunes, rock tunes, anything-he-wanted-to tunes.

You seem a lot less rock'n'roll than Beck? "Sort of. You can be rock'n'roll in lots of different ways," claims Gough endearingly. For the singer, rock'n'roll equals doing things differently and eschewing rock clichés.

Gough upped the accepted or traditional rock'n'roll quotient, though, with an appearance on DJ Shadow/James Lavelle's U.N.K.L.E. album. Recorded in San Francisco,

Badly Drawn Boy's "Nursery Rhyme" was the best contribution to the epic/over-wrought "Psyence Fiction" long-player, appearing alongside tracks featuring the Beastie Boys' Mike D, Radiohead's Thom Yorke and the Verve's Richard Ashcroft — "It was good of James to use an unknown," says Damon.

**"The 90s have been strange. People tend to latch onto big, rousing choruses. If I create a song like that, I feel like I've compromised myself."**

The track is sung in the persona of a baby in the womb who feels betrayed because his mother is, in Damon's words, "kissing and canoodling with a stranger that the baby knows isn't its father."

More Badly Drawn Boy legend: he was due to return to the US to record further tracks with Shadow and Lavelle, but opted instead to go to his local in the Manchester suburb of Chorlton for the pub quiz. His team won for the first time. "I did feel guilty," says Damon,

a year or so later, "... and euphoric about winning the pub quiz."

"Shadow wanted me to do a spoken-word narrative," reveals the Mancunian. "But I said I've got a Manchester accent, people'll just laugh. Try telling me mates it's cool."

Much has been made of Gough's (anti-fashion) fondness for Bruce Springsteen: "I've not listened to him for years. It's just become this *thing*. I mentioned him in maybe two interviews. 'Thunder Road (Live)' was a point of inspiration. It was one of the moments I can clearly remember seeing on TV. I bought all his early albums, then I found out he was this guy doing 'Born In The USA'. I felt quite alienated. Since the late 80s, I've still bought the stuff because there is a connection but ..." He shrugs.

## FACE OF 2000

With "It Came From The Ground" (or "EP4" as it's unofficially known), a desirable six-tracker bookended by versions of the title track, Badly Drawn Boy sought to make connections between the ancient and modern. The release, he says, has "An old sound without being retro — a new sound without being fashionable."

Probably his best so far, the EP underlines the singer's fondness for out-takes with

## TWISTED NERVE

Conceived by graphic designer/hip-hop head Andy Votel and Badly Drawn Boy's Damon Gough, the Twisted Nerve label fetishises the collectable record, releasing music on unusual formats and in hard-to-find editions. Their latest release, "Modern Music for Motor Vehicles/Motorcycles", for instance, is available as a lovingly-packaged cassette or on a 10" with two grooves, revealing different conclusions to Mum & Dad's "The Human Fly": "We're not trying to be awkward with odd formats," says Gough. "I do like cassettes and it suited the concept of in-car music. Obviously you can't play a tape on a motorbike, so it's a bit flawed."

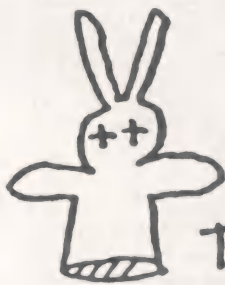
The label has released other themed singles including, last year, a Christmas 45 on festive coloured vinyl featuring a "corny but good" sleigh bell/piano track by Badly Drawn Boy about two reindeer taking their inaugural Christmas flight.

Five Twisted Nerve albums are planned for 2000, from Alfie, Dakota Oak, Dakota Oak Trio, Mum & Dad and Sirconical. The first of these groups creates pretty mod-folk, and has, minus their singer, doubled as Badly Drawn Boy's backing band.

Mum & Dad maintain that 70s rock behemoths are an inspiration for their perverse rock music, while Dakota Oak, aka David Tyack, asserts that blues heroes, beatnik literature and European animation influences his future-folk. Most intriguing of all are Sirconical, who — despite claiming pessimism about their own abilities — create experimental, instrumental hip-hop.

Investigate their new "Make The Music With Your Mouse" EP.

The Twisted Nerve release schedule, however, will be punctuated with elusive obscurities and collectables: "We're going to go back to the way we did it," says Gough. "We're going to take the records to the shops ourselves."



**TWISTED NERVE**





(charming) tracks entitled "Walkman Demo 1" and "Walkman Demo 2". Demo and radio session tracks also appeared on Badly Drawn Boy's first full, widely available and chart-eligible release, "Once Around The Block", but it's the "properly-recorded" title track that, in this instance, is most endearing.

Currently finishing off his debut album, Gough claims to be eschewing other people's music: "It sidetracks me too much. The less I listen to, the less I can be accused of plagiarising. People say 'You must have checked out a lot of Syd Barrett.' I've never owned a Barrett record in my life. I don't listen to a lot of old music unless it's relevant. I stumble across things. I've never been a collector of classic songwriters, like Bob Dylan."

**"I wasn't involved in the drug culture or the rave scene. When Madchester kicked off, I wasn't part of it. The whole thing stank to me."**

In the days following our interview, Gough is due to attend a photo-shoot for the Italian edition of *Vogue*. Apparently, he's been mooted as a face for the new century. We discuss the recently concluded decade: "The 90s have been strange: the way things developed

from Madchester, to grunge, to full-on eclecticism — it's a real mish-mash. Everyone's eclectic with no real focus.

"There's no precious space for yourself any more. I'm really against the way culture is going, and the modern perception of what a good band is: Stereophonics, Travis and so on. People tend to latch onto big, rousing choruses. If I create a song like that, I feel like I've compromised myself."

Listen out for Badly Drawn Boy in 2000.

## Badly Drawn Boy Discography

Cat. No.	Title	Current Mint Value
<b>SINGLES</b>		
Twisted Nerve TN 001	EP1: Riding With Gabriel Greenburg / Shake The Rollercoaster / No Point In Living / Sugarstealer / No Point In Living (Reprise) (7", p/s, 500 only, 9/97)	£50
Twisted Nerve TN 002	EP2: I Love You All / The Treeclimber / I Love You All (I Loop You All Andy Votel Mix) / Thinking Of You (7", foldout p/s, 1000 only, 4/98)	£30
Twisted Nerve TNPRO 003	JEWEL THIEF (7" promo for "All Oar Nothing" EP, p/s, 250 only, 9/98)	£40
Twisted Nerve / XL TNXL 001T	EP3: Spooky Driver / I Need A Sign / Meet On The Horizon Road Movie (7", p/s, 1000 only, 10/98)	£6
Twisted Nerve / XL TNXL 001R	ROAD MOVIE / MY FRIEND CUBILAS (7", p/s, 1000 only, 1/99)	£5
Twisted Nerve / XL TNXL 001CD	EP3: My Friend Cubilas / I Need A Sign / Interlude / Meet On The Horizon (CD, 10/98, 1000 only)	£5
Twisted Nerve / XL TNXL 002	IT CAME FROM THE GROUND / WALKMAN DEMO 1 / OUTSIDE IS A LIGHT #1 / OUTSIDE IS A LIGHT #2 / WALKMAN DEMO 2 (10", p/s, 500 only, 3/99)	£6
Twisted Nerve / XL TNXL 002R	IT CAME FROM THE GROUND (Andy Votel Remix) / WHIRLPOOL (10", p/s, 500 only, 4/99)	£10
Twisted Nerve / XL TNXL 002CD	IT CAME FROM THE GROUND / WALKMAN DEMO 1 / OUTSIDE IS A LIGHT #1 / OUTSIDE IS A LIGHT #2 / WALKMAN DEMO 2 / IT CAME FROM THE GROUND (Andy Votel Remix) (CD, 3/99)	£5
Twisted Nerve / XL TNXL 003 S	ONCE AROUND THE BLOCK / SOUL ATTITUDE (7", p/s, 8/99)	£3
Twisted Nerve / XL TNXL 003 R	ONCE AROUND THE BLOCK (Andy Votel Mix) / ANOTHER PEARL (7", p/s, 8/99)	£3
Twisted Nerve / XL TNXL 003 CD	ONCE AROUND THE BLOCK / SOUL ATTITUDE / ONCE AROUND THE BLOCK (Radio Luxembourg Mix) (CD, 8/99)	£5

### IMPORT ALBUM

Twisted Nerve / XL / Toys Factory 2FCK 87910	HOW DID IT GET THERE? (Japanese CD compilation of the XL singles, 12/99)	£20
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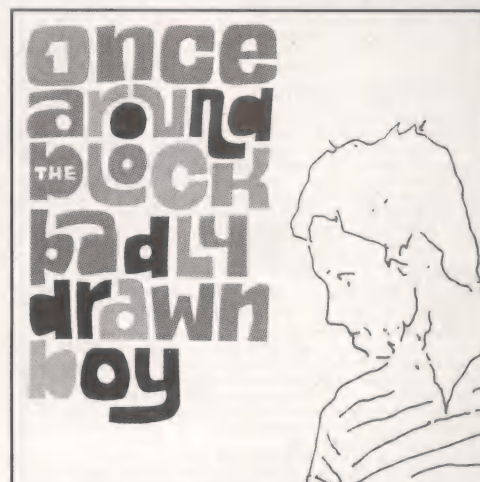
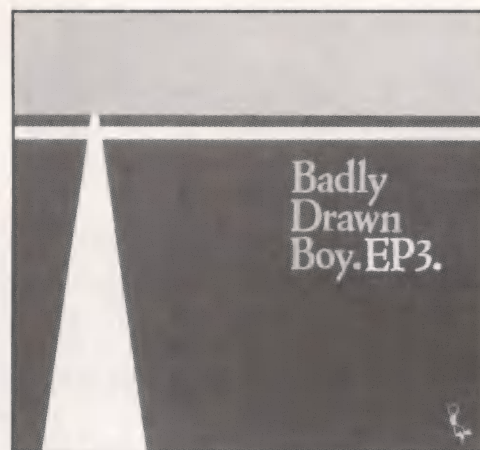
### VARIOUS ARTISTS COMPILATIONS

Twisted Nerve TN 003	ALL OAR NOTHING EP (10", includes "Jewel Thief", p/s, 1000 only, 12/98)	£10
Twisted Nerve TNXMS 001	CHRISTMAS STOCKING FILLER (7", p/s, includes "Donna & Blitzen", 500 copies on green vinyl, 500 copies on red vinyl, some in different p/s with paper bag and stickers, given away at Twisted Nerve New Year's Eve gig, 12/98)	£8 / £8 / £15
Twisted Nerve / XL TNMC 009	MODERN MUSIC FOR MOTORVEHICLES (cassette, includes "Skidding Out Of Control", 1500 only, 12/99)	£5
Twisted Nerve / XL TN 009	MODERN MUSIC FOR MOTORCYCLES (10", p/s, includes "Skidding Out Of Control", 1500 only, 12/99)	£5

### U.N.K.L.E. ALBUM

Mo Wax MW 85	PSYENCE FICTION (LP, includes "Nursery Rhyme", also on cassette and CD, 8/98)	£10
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Thanks to: Sophie at Some Friendly, David at Pomona, Richard at Vespertine, Gareth Cavill, Peter Wankovich, and Phil Leigh at Norman Records ([www.normanrecords.com](http://www.normanrecords.com)).



**FROM THE TOP:** The "EP3" CD digipak; the "Once Around The Block" CD; the "Once Around The Block" CD; and the 10" vinyl edition of the "Music For Motorvehicles" EP.





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This fabulous 28-track EP collection features all the greatest hits from those wonderful original EPs that Frankie clocked up during his heyday from 1958-1962, and combines a few lesser known gems that also appeared on EP.

#### LEE DORSEY

'The EP Collection'

SEECD 706

A 26-track collection crammed full of hits and rarities from those wonderful original EPs - from the early infectious hit 'Ya Ya' recorded for the Fury label, and a US No.1 R&B and pop Top 10 smash, through to his later classics such as 'Ride Your Pony' and 'Working In A Coalmine'.

'Everything I Do Gonn Be Funky (From Now On)' became Dorsey's last substantial hit in 1969. He remained a popular figure, however, through to the early eighties, guesting on Southside Johnny's debut album in 1976 and also supporting the Clash on their 1980 tour of North America.

#### JOHNNY TILLOTSON

'The EP Collection'

SEECD 698

Johnny Tillotson was one of the good-looking, coolly-dressed teenage idols who came along while Elvis was in the US army. Over the years Johnny Tillotson has sometimes been referred to as a one-hit wonder, when in fact he was nothing of the sort. He had a string of hits in Britain and America, but 'Poetry In Motion' is so strongly etched in the memory that many people have forgotten the others.

Undoubtedly 'Poetry In Motion' is among the best singles of all time, but Johnny released several records which were almost as good. This 30-track collection is taken from his various EPs, and as those EPs included his hit singles, it also serves as a 'Greatest Hits' collection with the added bonus feature of some rarer hard-to-find gems from those fabulous early original EPs.

#### CLIFFORD T. WARD

'Singer Songwriter... Plus'

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Although working as a school teacher when he was discovered by John Peel, Clifford T. Ward's first love was music, and he had been a professional musician for years before putting himself through teacher-training college. In 1972 on the strength of a tape he had sent to John Peel he was signed to Dandelion Records to record this, his debut album. This CD reissue includes as a bonus track 'Sideltrack', the B-side from his first single. This is a timeless release from a man who has become widely respected for his musicianship and love of language.

#### FAMILY

'Music In A Doll's House' / 'Entertainment'

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These two classic best-selling Family albums are now available for the first time as a double deluxe collectors edition with bonus tracks. Both original albums and bonus tracks have been remastered from original tapes using SBM 20 bit-mapping. This unique deluxe package contains both of these two original classic albums with the bonus tracks 'Scene Through The Eye Of A Lens' and 'Gypsy Woman'. These two tracks have been long sought after by collectors and fans, and were the A- & B-side of Family's first single. Both appear on CD for the first time ever.

In addition to bonus tracks, this deluxe collectors edition contains a 40-page booklet featuring rare and previously unpublished photographs alongside extensive sleeve notes, and is packaged in a hardcover CD sized book format. These two Family originals were their debut and follow-up albums from 1968 and 1969, and remain two of the most critically acclaimed classics of the era, and although Family went on to have a long and successful career, releasing many albums - any Family fan will tell you that these albums are Family at their very best!

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'In London 1966-1967'

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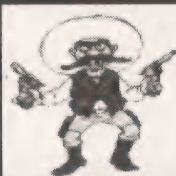
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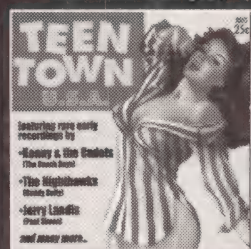
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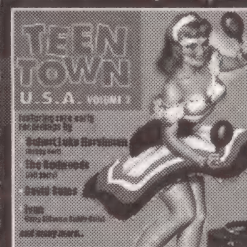
YEAAH7

The first volume of this superb series of 3 CDs highlighting rare American 'teen sound' classics of the 50's and early 60's.

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The second volume of the excellent 'Teen Town USA' series features another 30 rare and collectible teen classics from 50's & 60's America.

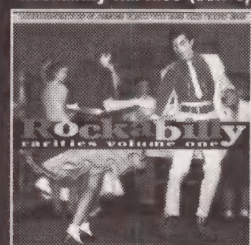
### Teen Town USA (Vol. 2)



YEAAH11

Includes Jerry Allison with Buddy Holly from the Crickets with 'Real Wild Child' and an early solo effort from David Gates of those FM radio favourites 'Bread'.

### Rockabilly Rarities (Vol. 1)



YEAAH12

The first of a three part series, this album contains 32 tracks of Rockabilly Rarities from the 50's and early 60's.

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CORRS I Never Loved You Anyway (UK 12" promo in black & white title sleeve incl Acoustic &  
What I Know + 3 colour calendar cards AMCY-2540) £35.00  
CORRS Live (Japan 7-trk promo CD with lyric booklet & ob AMCY-2077) £35.00  
CROWDED HOUSE Temple Of Low Men (Japan 10-trk promo CD with lyric booklet &  
ob - still factory sealed TOCP-6542) £35.00  
NEIL FENN Try Whistling This (UK rare promo only interview CD with cue booklet incl  
She Will Have Her Way & Try Whistling This - Live Acoustic Versions CDIN112) £15.00  
SHERYL CROW Anything But Down (UK 1-trk promo CD in withdrawn col. P/S CROW2) £15.00  
CURE Just Like Heaven (UK 12" pic disc in PVC title sleeve P/SF287) £18.00  
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CURE The Weak (UK rare 7" pic disc - FICP58) £50.00  
DOA Baby Don't Say Goodbye (Japan 3" CD in snap-pack incl Extended Mix ESDA7002)  
DOA Come Home With Me Baby (Japan ultra rare promo only 7" in unique black & white  
P/S b/w 12" Version QJ SP-40046) £75.00  
DOA What I Want (UK 7" in withdrawn 'floppy hat' P/S A3676) £45.00  
DEF LEPPARD Bringin' On The Heartbreak (Mexican mega rare 1-sided etched vinyl  
12" incl Remix, etc P/S 880 253 1) £50.00  
D.M.O.D.E Behind The Wheel (US 12" promo in title sleeve incl Extended Remix, Dub,  
Beatslams Mix & Full CD-R acetate) £35.00  
D.M.O.D.E Blasphemous Rumours (US 12" promo in unique 'red faces' P/S incl Edit,  
Something To Do & [Get Me Free] Remotivate Me [CD-R A-2271]) £45.00  
D.M.O.D.E Enjoy The Silence (US 9-trk maxi-CD incl Single Mix, Hands & Feet Mix, Bass  
Line, Ecstasy Dub, Rock It 7x Mix, Harmonium, Shelling & Memphis 9 2149P-2) £7.49  
D.M.O.D.E Leave In Silence (US 12" promo in black & white title sleeve incl A Photograph Of  
You, My Secret Garden & Further Excerpts From 'My Secret Garden P/CA-1084) £35.00  
D.M.O.D.E Never Let Me Down Again (UK 4-trk CD in card P/S incl Split Mix, Aggro Mix,  
Pleasure Little Treasure - Join Mix & To Have & To Hold - Spanish taster CDIN1420) £20.00  
D.M.O.D.E Never Turn Your Back On Mother Earth (UK 1987 fan club only 7" flexi disc) £30.00

D.M.O.D.E Only When I Lose Myself (Spanish 2-trk promo CD in unique Spanish  
four tates card P/S 74321619572) £19.99  
D.M.O.D.E Songs Of Faith & Devotion (UK rare promo only interview CD VERBONG1CD) £60.00  
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+ bonus booklets & ob ALCB201-204) £125.00  
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+ bonus booklets & ob ALCB205-208) £115.00  
CELINE DION The Man (Japan 1-trk promo only pic CD with huge Japanese info  
sticker on case QDCAG3153) £55.00  
CELINE DION That's The Way It Is (UK promo only 12" in purple title sleeve incl  
The Metro Club Remix & The Metro Mix - Edit XP3374) £9.99  
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ERASURE Pools (UK promo only box set incl LP, CD, cassette, video, postcard &  
long sleeved t-shirt all housed in 12" x 12" pic box) £125.00  
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Smoove Soul 7" - E-Smoove's Anthem Dub & Disco Theme (No Rap) DPRO-12696) £1.99  
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on rear very clearly by Michael - ideal for framing!) £120.00  
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P/S incl Medley XPCD001) £9.99  
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Three 2 Black Ninja Mix - CORDJX6532) £120.00  
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still sealed 9 45121-2) £25.00  
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Black Rock Star Main, Team 1 Black Rock Star Radio Edit, etc PRO-A-5118) £16.99  
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incl Remix - Short Version PRP-1450) £80.00  
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CD incl I Want You - Xenomina Punxy Mix, Break Me Shake Me - Remix, etc 487161 9) £24.99  
SIMPLY RED 12ems (Japan only 6-trk CD incl Money's Too Tight - Cutback Mix, Come To My  
Aid - Survival Mix, Holding Back - 12" Extended Mix, etc + lyric booklet & ob 28D7-711) £25.00  
SINGLES This Charming Man (US 8-trk deleted CD in digipack incl Manchester, London,  
New York Vocal, New York Instrumental, Peel Session, Single Remix, etc 9 40583-2) £9.99  
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& Sing Your Life 9 40184-2) £9.99  
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BRITNEY SPEARS Baby One More Time (French rare 12" W/L test press SAB347) £25.00  
BRITNEY SPEARS Sometimes (French promo 12" in full colour P/S incl Original Radio Edit,  
Singles Edition & Full Album Version (UK 12" in full colour P/S incl Original Radio Edit,  
Singles Edition & Full Album Version) £25.00  
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red & blue by Mel B, Mel C, Emma, Victoria & Geri) £75.00  
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Singles Edition & Full Album Version) £20.00  
MELANIE C Northern Star (UK 3-trk promo CD in digipack SAMP2893) £12.99  
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CD/UK interview, TVL competition footage, Planet Pop interview 16/5/99 &  
Full Booked interview 9/5/99) £25.00  
GERI HALLIWELL CD/UK (UK EMi in house various artists promo video incl  
Geri electronic press kit, stickered case) £20.00  
GERI HALLIWELL Interview (UK promo only interview CD in fold-out digipack CDIN122) £25.00  
GERI HALLIWELL Mi Chico Latino (UK promo video on EMi in house various artists  
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# CLIFFORD T. WARD

CLIVE WINSTANLEY EXAMINES  
THE CAREER OF THE SCHOOLTEACHER-  
TURNED-SONGWRITER WHO HIT  
THE CHARTS IN THE 70s.



His quintessentially 'English' music defines its own genre, but he could be quite easily be filed alongside Pulp, the Kinks, Morrissey, Billy Bragg and the Beatles.

**I**n 1973, a Bromsgrove schoolteacher with unfeasibly long hair seemed to have the whole of pop music at his feet. His debut Charisma single, "Gaye", had reached the Top 10 during the summer, his critically lauded album, "Home Thoughts" has swept into the Top 40, he'd made several TV appearances, and his brand of shrewd storytelling and stunningly evocative melodies had made him an innovative alternative to the glam rockers.

The music papers were falling over themselves to interview this unique singer-songwriter. He had managed to garner the acclaim of the serious music press, and yet had still become something of a darling in teenage magazines like *Jackie* and *Music Scene*. When his third single for Charisma, "Scullery", reached No. 37 in the singles chart at the dawn of 1974, not even the most pessimistic observer would have thought this would be Clifford T. Ward's last ever UK chart appearance.

## MESMERISING

Despite the lack of subsequent commercial success, Ward has continued to write and record distinctive music since the early 70s, and his songs have been covered by artists as diverse as Judy Collins, Ringo Starr, Cliff Richard and Jack Jones. His songs feature strikingly original narratives, fragile vocals and mesmerising melodies, capturing the attitude of ordinary people at work, at play, and in love. His quintessentially 'English' music defines its own genre, but he could be quite easily be filed alongside Pulp, the Kinks, Morrissey, Billy Bragg and the Beatles. Yet perhaps the biggest surprise is that his desire to keep producing memorable music is as strong as ever, despite having suffered from multiple sclerosis for the past 13 years.

Clifford Thomas Ward was born in Kidderminster, Worcestershire on 10th February 1944. He was educated in Stourport, where he met his wife, Pat, with whom he still lives in the heart of the Worcestershire countryside. An interest in pop music was fuelled by listening to Radio Luxembourg as he studied for his exams, and in 1962 he formed his first band, Cliff Ward and the Cruisers, a popular live attraction in the Birmingham area. Ward handled the vocals, ably supported by Graham Drew (lead guitar), Rodney Simmonds (rhythm guitar), Trevor Jones (bass) and Roger Bowen (drums). No recordings were released by this group, so don't buy records with the Cruisers thinking they have any connection with Clifford T. Ward. Two acetates do however exist from the band's later days: one features a coupling of the Ward/Drew ballad "Rachel" and the



blues standard, "No Money Down," while the other includes a Ward original, "Oo-Wee-Baby", and a cover of Holland-Dozier-Holland's "Wonderful One" — this was destined to reappear on Ward's debut single release.

This came in mid-1965, by which time Ward was a member of the Secrets, another Birmingham combo whose live act initially specialised in soul covers, particularly Motown material. Indeed, their first and only single for Columbia was a cover of Eddie Holland's "Candy To Me", backed by Marvin Gaye's US Top 20 hit from April 1964, "You're A Wonderful One". To avoid confusion with Cliff Richard, EMI renamed Ward's band Martin Raynor and the Secrets, the line-up of which was Fred Nash (guitar), Malcolm Russell (bass) and Ken Wright (drums). Collectable by virtue of its status as Ward's earliest recording, the popularity of "Candy To Me" (described candidly by Ward in the flush of his 70s success as "abysmal and probably the worst song Holland-Dozier-Holland ever wrote") didn't extend much further than Kidderminster at the time, and copies are very scarce indeed. A crisply remastered "Candy To Me" did, however, resurface at the tail end of EMI's "Beat At Abbey Road" compilation in 1997.

By the end of 1966, Ward's band were simply the Secrets and their next three singles, all released on CBS over a six-month period from December 1966 until May 1967, contained Ward originals on both sides. "I Suppose", "Infatuation" and "I Intend To Please" are all uptempo songs. "Infatuation" is easily the strongest of the three, but all the tracks are prime examples of the typical 1967 blend of pop and psychedelia, particularly on the sound effects-laden "She's Dangerous".

The group then became Simon's Secrets for their final two CBS releases, "Naughty Boy" in April 1968, and "I Know What Her Name Is" the following December. By now, the band's line-up had evolved into Dave Holder (bass guitar), Rob Elcock (drums), Davie Conway (rhythm guitar), Ian Simmonds (lead guitar), and Ward on lead vocals. Again, the singles were catchy, fairly disposable pop songs and, like their predecessors, achieved good reviews in local circles without giving the Move too many sleepless nights.

## SUCCESS

"Sympathy", the B-side of "Naughty Boy", reappeared in a smoother version on Ward's debut solo album some four years later and another Secrets B-side, "I Think I Need The Cash", recently turned up on "Circus Days Vols 4/5", a CD of psychedelic obscurities marketed by Revolver.

Shortly after the Secrets split up, Ward signed a publishing contract with Immediate. Interestingly, a certain Jimmy Page had a hand in arranging this deal, though the relationship was short-lived due to the folding of Immediate in 1970. Ward hastily signed with Island Publishing, and Jess Roden's Bronco covered a number of his songs on their first three albums. In September 1971, Ward was involved in a curious single release for Island, which featured "Lazy Now" by the Jess Roden Band on one side, and a joint effort between Ward and Bronco's Kevin Gammond, "A Matter Of Perspective", on the other.

Ward's first significant taste of solo success came with the release of the self-produced "Singer Songwriter" on John Peel



Clifford T. Ward's former pop/psychedelic act, the Secrets (later Simon's Secrets), pictured in their 1966 heyday. The future "Singer Songwriter" is second from the left.

and Clive Selwood's Dandelion label in 1972. Peel had received a tape of Ward's songs and recommended him to Selwood for their adventurous label: it was Selwood's idea to transform Cliff Ward into the loftier 'Clifford T. Ward'.

The album was trailed by an unlikely summer single, "Carrie", which drew inspiration from Theodore Dreiser's *Sister Carrie*, a favourite novel dealing with the reality of the American Dream. Collectors will be interested to note that the single was a different mix to the version which appeared on "Singer Songwriter", though the differences are subtle enough to make expressing a preference difficult.

The next single was much more accessible and very nearly made the charts. October 1972's "Coathanger" was an impish, melodic, radio-friendly love song, blessed with an irresistible hook and a smart lyric which used a coathanger as a metaphor for a developing love affair. It sounds corny, but Ward made it work.

Three sessions for John Peel's *Top Gear* and daytime Radio 1 followed, which Ward used to reprise the most popular tracks from his debut LP. He also previewed some of the tempting fare which was to shortly appear on his forthcoming album, "Home Thoughts", including his next single, "Gaye", which was released in March 1973 on Charisma after the decline of Dandelion.

Ward continued to use unlikely metaphors in his lyrics — love affairs compared to broken-down cars and time seen as a magician — and the homesick title track's explicit references to Worcestershire and uninhibited English sentimentality were very affecting.

Charisma originally released "Home Thoughts From Abroad" as the flip-side to "Gaye", but re-promoted it as an A-side long after Ward had departed their roster in 1976. Even Jack Jones was moved to include an excellent cover of "Home Thoughts From Abroad" on his 1975 album "What I Did For Love". Ward's imagination ran wild on songs like "The Dubious Circus Company", "The Traveller" (covered in September 1973 by old friends Bronco for a Polydor single) and

"Crisis", and his sheer love of wordplay was best shown on the marvellous "Wherewithal", which became the follow-up single to "Gaye" in September.

Ward was now at his most prolific, and a new single and album were soon unleashed at the end of 1973. Depending on your outlook, "Scullery" is either an embarrassing piece of chauvinistic bile, or a touching tribute to Mrs Pat Ward — who was actually quite happy to be accorded the honour of being celebrated alongside her washing machine and saucepans. It became Ward's second most successful single, though, and got him back on *Top Of The Pops*.

## IRONIC

The whole of "Mantle Pieces" was definitely greater than the sum of its parts, nothing really standing out except the achingly heartfelt "For Debbie And Her Friends", in which Ward paid tribute to his disabled daughter. How ironic in retrospect that he implored her to tell him what life in a wheelchair was really like. As he said in 1995, after the onset of multiple sclerosis: "Now I bloody well know!"

1974 brought only one new release, the disappointing single "Jayne (From Andromeda Spiral)", which was a little too unorthodox and mechanical even for the most diehard fan. Its B-side, the jaunty non-album track, "Maybe I'm Right", was much more the ticket, and early white labels of Ward's next LP, "Escalator" contained both tracks. The version of "Jayne", however, was drastically reworked in a completely different tempo, which Ward preferred. These early pressings also contain a much rockier version of the title track. The single label credits both sides as being available on "Escalator" (originally planned for release in September 1974), but they were conspicuously absent when the album finally appeared in March 1975.

At around this time, Ward contributed a charming modern hymn, "Jesus Of Long Ago", to a religious concept album featuring various Charisma artists, entitled "Beyond An Empty Dream", which passed most people by at the time of its early 1975 release.





Clifford T. Ward and with his wife Pat, captured by Lord Lichfield in 1975.

**Ward continued to use unlikely metaphors in his lyrics, with love affairs compared to broken-down cars and time seen as a magician.**

"Escalator" was, despite Ward's misgivings, a magnificent collection of songs and showed off his maturing keyboard skills to great effect. The album included the infectious single "Jigsaw Girl", and one of his finest compositions, "A Day To Myself". Conceived during his time touring France, this moving anti-war song derived its inspiration from a First World War cemetery which Ward had stumbled upon during a day's rest from touring. The album failed to engage enough public interest to give Ward's career the kickstart it needed, however, and when Virgin reissued Ward's Charisma material on CD in 1992, "Escalator" was overlooked, although six tracks feature on the "Gaye And Other Stories" CD compilation.

After "Escalator", Ward and Charisma went their separate ways, and he signed to Phonogram, who released three albums during the 1970s. The title track of the first, "No More Rock'n'Roll", was a popular single among radio stations at the tail-end of 1975,

but overall the album lacked direction. Cliff Richard later picked up on the track "Up In The World" and included it on his "Every Face Tells A Story" album. On learning of this, Phonogram belatedly released Ward's superior original as a single in March 1977. Although all issues look the same, there are two completely different mixes of the song in circulation. One is identical to the LP mix, but the rarer version features a harp-laden introduction, a subtler string arrangement and a more powerful vocal delivery.

By this time, however, Ward's career was losing momentum, despite a majestic, stirring single, "Ocean Of Love", released in September 1976, which was more piano-based than the version which would surface two months later on his next album, "Waves". Ward's albums were now getting a much more mixed critical reception and "Waves" was no exception.

Ward had been using many more guest musicians in the recording process and

perhaps in an attempt to add cohesion to his work, packed himself off to Massachusetts, USA to work with American musicians and producer Bill Halverson (of "Bridge Over Troubled Water" fame) on his next project, the "New England Days" album. It's probably the best of the three albums released by Phonogram in the 70s: a fluent, integrated package with one exception — Ward's cover of Tim Moore's rocky, "I Got Lost Tonight", which was a strange choice of first single in advance of the album.

Ward had ended his association with Phonogram after recording "New England Days", and was now managed by 60s scenester Justin de Villeneuve who became involved in his production. A unique deal was set up whereby WEA would release Clifford T. Ward singles, with K-Tel handling his albums. The fruits of this unusual liaison were, however, insubstantial — just three largely unheralded singles in six years, half-heartedly released without picture sleeves by WEA — only three of these six sides have since surfaced on albums. Indeed, they attracted far less attention at the time than Art Garfunkel's lush cover of "Up In The World" on his "Scissors Cut" album in 1981.

## CONCEPT

One of Ward's most requested songs, "The Best Is Yet To Come", was released in January 1981 with the lovely "Lost Again" as its flip (also available in a more polished mix on the K-Tel compilation "The Love Album") but despite many nods of approval from fellow musicians, and an appearance in Noel Edmonds' *Dingy Dell* performing the song live, "The Best Is Yet To Come" failed to chart. It's worth noting that the Irish version of the single had the previously unreleased "Home" as its flipside.

Sadly, apart from a quick follow-up single in "Contrary" (promoted via a rare television appearance on the BBC's *Pebble Mill At One*), which was backed by the equally strong "Climate Of Her Favour", everything went quiet again apart from a low-key retrospective single release of "The Traveller", one of the most thought-provoking tracks on "Home Thoughts". This was paired with Lindisfarne's "Clear White Light" in an attempt to promote the reissued "Songs For A Modern Church", a less convincing version of the "Beyond An Empty Dream" concept, which this time omitted Ward's hymn in favour of a more familiar item.

Ward now perceived the Irish market as a more kindred spirit and was spending a lot of time across the water promoting his material via television appearances and concerts. When a stunning new album finally appeared in early 1984, there wasn't a great deal of promotion in the UK, though Clifford performed live on Irish television on a number of occasions. "Both Of Us" was curiously released on Philips, not WEA, and was his best album since "Escalator". There are no other musicians credited, which is appropriate, since this is Ward at his most exposed.

Ward then signed a deal with Tembo who, in the middle of 1986, unveiled his next



album, "Sometime Next Year", which bore a sleeve designed by Ward himself, and which harked back 13 years to the "Home Thoughts" era.

This pleasant collection of Radio 2-friendly material followed on the heels of a vitriolic non-album single, "Cricket", which mixed sport and politics and was manufactured in such small numbers that it has since become one of Ward's most sought-after releases.

Although "Stains" (originally written for "Both Of Us") was probably its most commercial song, the album's title track was released as a single in a picture sleeve later that year.

In 1986, Ward returned to Worcestershire from a promotional tour of Ireland to find that his balance and co-ordination were both impaired. He has told the story many times of how he tried to mow the lawn, but kept falling over, and how he has still not come to terms with his diagnosis. Unfortunately, Ward discovered that he suffers from a form of multiple sclerosis that is notoriously resistant to treatment, and which has obviously affected his ability to compose and perform.

## BETRAYAL

One of his first reactions was to write the remarkable "Water", which is ostensibly about the crucifixion of Jesus. However, the sense of betrayal felt by Christ is clearly shared by Ward, not usually the protagonist in his own songs. Although very much in demo form, "Water" emerged on a compilation of out-takes which was issued as a limited edition in 1991 on the Ameless label.

This release appeared thanks to great determination by Ward's Appreciation Society and Ward himself, who was heavily involved on the production side of the project, crawling around his home studio on all fours in the small hours.

This compilation, "Laugh It Off", should not be taken lightly or viewed with suspicion.



Off", plus a few others from the vaults. Among them was a lovely tribute to television news-reader Julia Somerville, who had suffered health problems of her own, and "Taking The Long Way Round", a re-recording of the B-side to the 1980 single, "Convertible", while the music was preceded by a message from none other than Sir Cliff Richard, a great Ward fan.

"Singer Songwriter... Plus" is available on CD thanks to the enterprise of See For Miles, but unfortunately, both "Home Thoughts" and "Mantle Pieces" have been deleted from Virgin's CD catalogue. The most essential recent Clifford T. Ward release is "Hidden Treasures", on which a group of sympathetic musicians augmented Ward's late 60s vocal demos, in the same way that the Beatles completed a John Lennon demo for their "Free As A Bird" single. The result is a fine collection of feelgood pop songs, and represents a lovely snapshot of more innocent times. Highly recommended.

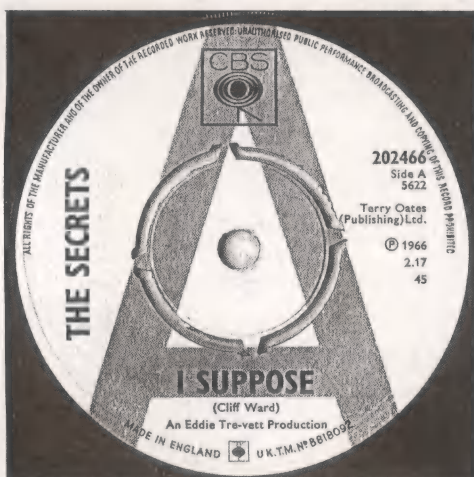
## ORIGINAL

Buoyed by the success of "Hidden Treasures", and to tie in with the recently-published Clifford T. Ward biography by Dave Cartwright, RP Media hurriedly issued a follow-up, "Bittersweet". This was a more demanding mix of works-

in-progress from Ward's archives, and alternate takes of established favourites like "Wherewithal" and "Escalator".

Clifford T. Ward is one of the most original musical talents this country has produced. His craft is very much his own, although he has confessed an admiration for the work of Randy Newman and Jimmy Webb.

At the time of writing, he remains resiliently optimistic that his finest song is still to be composed. There is, however, no better time than the present to savour the art of Clifford Thomas Ward.



A promo white label of the Secrets' 1966 single, "I Suppose", penned by Ward.



A promo for Simon's Secrets' "Naughty Boy" — the former property of TV's Keith Fordyce!



Ward's politically-charged (and limited to just 1000 copies) 1986 Tembo single, "Cricket".





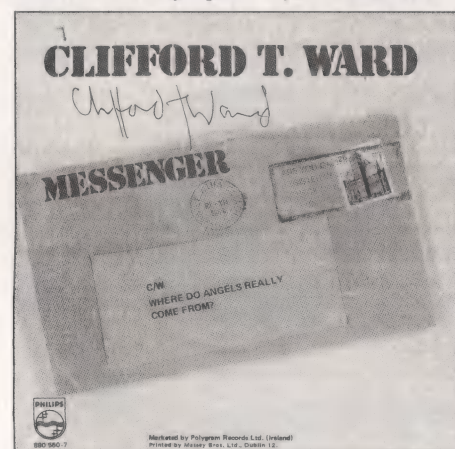
The Dutch edition of "Scully", packaged in an eye-watering green and blue design.



The UK sleeve for "I Got Lost Tonight" bears an advert for the "New England Days" LP.



1978's "Someone I Know" came in a lavish "Valentine's Day Special" fold-out sleeve.



The Irish 7", "Messenger", which cleverly features the release date in the postmark.

# Clifford T. Ward UK Discography

Cat. No. Title Current Mint Value

## MARTIN RAYNOR & THE SECRETS SINGLE

Columbia DB 7563 CANDY TO ME / YOU'RE A WONDERFUL ONE (5/65) £20

## SECRETS SINGLES

CBS CBS 202466 I SUPPOSE / SUCH A PITY (12/66) £18  
CBS CBS 202585 INFATUATION / SHE'S DANGEROUS (2/67) £18  
CBS CBS 2818 I INTEND TO PLEASE / I THINK I NEED THE CASH (5/67) £18

## SIMON'S SECRETS SINGLES

CBS CBS 3406 NAUGHTY BOY / SYMPATHY (4/68) £20  
CBS CBS 3856 I KNOW WHAT HER NAME IS / KEEPING MY HEAD ABOVE WATER (12/68) £20

## JESS RODEN BAND / GAMMOND-WARD SINGLE

Island WIP 6096 LAZY NOW (by Jess Roden Band) / A MATTER OF PERSPECTIVE (by Gammond-Ward) (9/71) £8

## CLIFFORD T. WARD SINGLES

Dandelion 2001 327 CARRIE / SIDETRACK (8/72) £8  
Dandelion 2001 382 COATHANGER / RAYNE (10/72) £6  
Charisma CB 209 GAYE / HOME THOUGHTS FROM ABROAD (3/73, No. 8) £2.50  
Charisma CB 212 WHEREWITHAL / THINKING OF SOMETHING TO DO (9/73) £4  
Charisma CB 221 SCULLERY / TO AN AIR HOSTESS (11/73, No. 37) £3  
Charisma CB 233 JAYNE (FROM ANDROMEDA SPIRAL) / MAYBE I'M RIGHT (8/74) £5  
Charisma CB 248 JIGSAW GIRL / CELLOPHANE (3/75) £4  
Philips 6006 490 NO MORE ROCK 'N' ROLL / GANDALF (11/75) £4  
Charisma CB 280 HOME THOUGHTS FROM ABROAD / WHERE WOULD THAT LEAD ME (4/76) £3  
Philips 6006 542 OCEAN OF LOVE (Single Version) / TOMORROW NIGHT (9/76) £4  
Mercury 6007 132 UP IN THE WORLD / NOT WAVING, DROWNING (REVISITED) (rare alternate mix of "Up In The World" exists with fewer strings, 3/77) £10 / £4  
Mercury 6007 149 I GOT LOST TONIGHT / DETRIMENT (p/s, 9/77) £6  
Mercury LUV 1 SOMEONE I KNOW / IF I HAD KNOWN (gatefold p/s, 1/78) £7  
Old Gold OG 9008 GAYE / SCULLERY (7/78, reissued 7/82) £2  
WEA K 18294 CONVERTIBLE / TAKING THE LONG WAY ROUND (7/80) £6  
WEA K 18426 THE BEST IS YET TO COME / LOST AGAIN (1/81) £6  
WEA K 1848 CONTRARY / CLIMATE OF HER FAVOUR (4/81) £6  
Charisma CB 409 THE TRAVELLER / CLEAR WHITE LIGHT (5/82) £3  
Tembo TML 114 CRICKET / COMPUTER (3/86) £10  
Tembo TML 123 SOMETIME NEXT YEAR / TURBO (p/s, 11/86) £8  
Old Gold OG 9733 GAYE / "I Get A Kick Out Of You" by Gary Shearston (11/87) £2

## EIRE-ONLY CLIFFORD T. WARD SINGLES

Philips 814 776 7 THE BEST IS YET TO COME / HOME (12/83) £6  
Philips 822 567 7 STILL NOT FREE / WATCHING THE TV NEWS (4/84) £7  
Philips 880 550 7 MESSENGER / WHERE DO ANGELS REALLY COME FROM (p/s, 12/84) £8

## CLIFFORD T. WARD LPs

Dandelion 2310 216 SINGER SONGWRITER (9/72) £12  
Charisma CAS 1066 HOME THOUGHTS (gatefold sleeve, 6/73, No. 40) £10  
Charisma CAS 1077 MANTLE PIECES (some with inner, 12/73, No. 42) £10  
Charisma CAS 1098 ESCALATOR (4/75) £10  
Philips 9109 500 NO MORE ROCK'N'ROLL (12/75) £10  
Philips 9109 216 WAVES (11/76) £10  
Mercury 9109 605 NEW ENGLAND DAYS (with insert, 10/77) £10  
Philips 814777 BOTH OF US (with insert, 3/84) £12  
Charisma CHC 56 HOME THOUGHTS (reissue, 1985) £6  
Charisma CHC 37 MANTLE PIECES (reissue, 1985) £6  
Charisma CHC 57 ESCALATOR (reissue, 1985) £6  
Tembo TMB 111 SOMETIME NEXT YEAR (7/86) £12  
Ameless AME 001 LAUGH IT OFF (first 100 with inserts, 2/92) £12 / £10

## CLIFFORD T. WARD CDs

Virgin COM CD 4 GAYE & OTHER STORIES (2/87) £10  
Virgin CASCD 1066 HOME THOUGHTS (7/92) £10  
Virgin CASCD 1077 MANTLE PIECES (7/92) £10  
Virgin CDMV 9009 GAYE & OTHER STORIES (reissue of COM CD 4 with different cover, sleeve notes and extra track, 7/92) £8  
Graduate GRAD CD 4 JULIA & OTHER NEW STORIES (2/95) £10  
See For Miles SEECD 418 SINGER SONGWRITER ... PLUS (with bonus track "Sidetrack", 7/95) £10  
RP Media CDRPM 0041 HIDDEN TREASURES (8/98) £10  
RP Media CDRPM 0052 BITTERSWEET (5/99) £10

## SELECTED COMPILATION APPEARANCES

K-Tel TE 298 DYNAMITE (LP, includes "Scully" with edited intro, 1973) £2  
Charisma CLASS 3 ONE MORE CHANCE (LP, includes different mix of "Wherewithal", 1974) £12  
K-Tel NE 1092 THE LOVE ALBUM (LP, includes different version of "Lost Again", 1980) £2  
Strange Things CIRCUS DAYS VOL. 4/5 (CD, includes "I Think I Need The Cash", 1992) £15  
STCD 10006 BEAT AT ABBEY ROAD 1963-66 (CD, includes "Candy To Me", 1997) £8  
EMI 7243 8 21135 2 CIRCUS DAYS VOL. 5 (CD, includes "I Think I Need The Cash", 1998) £10  
Bam Caruso







# RADIO STARS



THE NEW WAVE NOISE-MAKERS LED BY 60s LIVE-WIRE ANDY ELLISON.  
BY DAN DIMANCESCU

**I**n 1967, singer Andy Ellison, guitarist Marc Bolan, and drummer Chris Townson were in John's Children, who caused riots at concerts overseas, and were banned from the airwaves in Britain. In 1974, American pop eccentrics Sparks sacked their English bassist Martin Gordon for wearing the wrong kind of hat.

In 1975, these two stories combined with the formation of Jet, in which Ellison, Gordon and Townson combined forces with ex-Roxy Music/Nice guitarist Davy O'List, keyboard player Sir Peter Oxendale, and second guitarist Ian MacLeod.

Jet made one album for CBS, who sent them off to the country to "find light and shade". Back in London, they showed CBS what they'd learned. On Oxendale's piano was a table lamp. During the loud bits, Andy Ellison switched it on. During the quiet bits, Martin Gordon switched it off. CBS immediately terminated their contact.

That was the end of Jet and, it seemed, the careers of its members. Four of them

stayed in touch: Gordon, who was working with musicians at Island Studios; MacLeod, who had returned to Southend; Townson, now swearing that he would never play in a band again; and Ellison, who found himself one day walking through London's Camden Town. "I stopped to look in the Rock On record store," he remembers. "I

jaded musicians came together again, and remixed two songs at Island, before turning their attention to more pressing problems, like their new name.

"We left a short-list of five possibilities with Ted", says Martin. "*Melody Maker* called him and wanted to know the name of the band. Ted looked at the piece of paper and said, 'Oh, they're called, er — Radio Stars'. The first we knew about it was when we saw it in the paper."

"Dirty Pictures" was released on 8th April 1977 and became an immediate cult classic (and *NME* single of the week), which reached the indie charts. On 30th April, the band made their live debut, with drummer Gary

Thompson replacing the rather reticent Chris Townson, in front of 6,500 rabid Germans in Karlsruhe. They toured for a fortnight with UFO and then drove back to England to play at a girls' school in Mill Hill, London, and to look for another drummer.

"Gary was alright, but his trousers left something to be desired", says Martin. He persuaded (the other) Paul Simon to divide his time between Ian North's Neo and Radio

**Andy Ellison was insured for  
£250,000 against potential damage  
to both his and other people's bodies.**

remembered hearing that there was a small record company upstairs. I didn't know anymore about them than that, but I decided to go up anyway."

In his bag he carried a tape of four final Jet songs, including "Dirty Pictures". Upstairs, he met Ted Carroll, the jovial supremo of Chiswick Records. "Ted was really knocked out by 'Dirty Pictures', Andy recalls. "He wanted to release it right away." So the four



Stars. But it didn't work: when Simon had to choose between touring Japan with Radio Stars or playing the Marquee Club with Neo, he bravely opted for the Marquee.

Meanwhile, the band recorded the "Stop It" EP. Opening the proceedings was "No Russians In Russia", inspired by US President Ford's infamous claim that the Eastern Bloc was not influenced by the Soviets. Also included were the old Jet song "Johnny Mekon", "Sorry I'm Tied Up" and "Box 29". But when Radio Stars made their TV debut on Ellison's old bandmate Marc Bolan's *Marc* show, it was "No Russians" which was heard across the land.

The reunion of John's Children chums came about when Bolan's limousine pulled up next to Andy as he was making his way to the studio. "It was the first time I'd seen Marc in ages", says Andy, "and he asked me to do his show. Afterwards, we arranged to go out to eat a couple of weeks later. But he was killed on the Friday before we were due to meet."

The press received the "Stop It" EP with acclaim but some reservations. The band's humour was a difficult commodity in those politically correct times, and some critics were obviously confused by the band's approach.

Meanwhile, their search for a stable drummer led them to Steve Parry, an expatriate Canadian, whose father was known as Harry and once appeared at a Radio Stars gig wearing a T-shirt with the slogan "Commit Harry Parry!". Steve arrived just in time.

## SWINGING LOVERS?

After a handful of rehearsals and gigs, it was straight into the studio to record the band's debut LP. Its proposed title was "Bowels Stuffed With Spleen", inspired by the same Greek menu that triggered the song "Macaroni And Mice".

But Ted Carroll found that unacceptable and, under the influence of strong drink, the old Frank Sinatra title, "Songs For Swinging Lovers", was chosen as an alternative. The LP didn't include their last two singles, but Chiswick remedied this by including a freebie (labelled a "greatest hits" single) coupling "Dirty Pictures" with "No Russians In Russia".

It wasn't only the album title that caused problems. The song "Elvis Is Dead Boring" had to be changed to "Arthur Is Dead Boring", after an engineer at Olympic Studios refused to work on the song. Then there was "The Beast Of Barnsley".

The tabloid press were shocked that this awful punk band had recorded a song about Reg Chapman, convicted multiple rapist and self-styled Beast. Fleet Street's finest rushed to meet the Beast's mother. "We daren't even go to the pub in case this record is played," she said, instructing her lawyers.

The outcome was a lyric change: "She tried to chop Beasty's head off with a cleaver" became "She considered chopping Beasty's head off with a cleaver", which didn't scan quite so well but was considerably cheaper in the long run.

The album was preceded by "Nervous Wreck", released as a single in October: "Incisive jubilant pop built around a naggingly catchy melody" said *Melody Maker*, so the critics got the picture. But the public found that more difficult, as the band's first appearance on *Top Of The Pops* was cancelled because of a technicians' strike.

The second saw them being introduced by the host as Paul McCartney & Wings, so the band obligingly went into their nightmarish Teutonic version of "Mull of Kintyre" (which subsequently became a live favourite. That was the end of their *Top Of The Pops* career, as the very next week their single went down the charts.

The mini-success of "Nervous Wreck" ensured that their audiences doubled and re-doubled in number and enthusiasm. "It was bizarre", said Martin at the time. "Suddenly we seemed to have become *bona fide* pop stars overnight, with all the attendant hysteria and madness."

The album was released on 25th November 1977 to critical acclaim, though the cover sparked some controversy, as it showed the lovers of the title gently swinging by their necks from a tree. "It's rock'n'roll without adopting a new wave pose as mantle of convenience," said Sandy Robertson in *Sounds*. "More worthy of your investigation and time than nine-tenths of the junk that comes out each week!" "An aural *Fawlty Towers*," said the *NME*'s Monty Smith, "the sly, slick soundtrack for page three of *The Sun*." *Melody Maker*'s Chris Welch was not convinced, however: "In many ways, a baffling album," he pondered, although his colleague Harry Doherty claimed that the Radio Stars were "the first 'new wave' band to tackle the techniques of the 70s studio realistically, backed by a full complement of ideas that widen the dimensions even further."

An eventful winter tour followed, kicked off by an impromptu circuit of London on the back of a lorry, which ended with Andy being fined £65 for dancing on the roof of a police van. Andy's other tour mementoes included a cracked skull, a dislocated jawbone, a sprained ankle, three broken ribs, some damaged nerve tendons and even an unsolicited injection in the arm from an enthusiastic fan. He also managed to pull down the roof of the Village Bowl in Bournemouth, where they supported Squeeze.

If falling plaster and beams weren't enough to contend with, there was also a hail of blood: "Squeeze came off and told us someone was slinging blood around," says Andy. "We didn't believe them until Ian found a dog's foetus around the end of his guitar."

The management decided that in future Ellison should be insured for £250,000 against potential damage to both his and other persons' bodies. This rebounded when he accidentally whacked a fan over the nose with his light sword and then consoled him backstage with free albums and posters. The fan overheard Ian mentioning the insurance, and the next day, a writ for personal damages arrived, which eventually cost £1000 to settle.

**"Squeeze told us someone was slinging blood around . . . Ian found a dog's foetus around his guitar."**



FROM THE TOP: The Radio Stars' debut single, "Dirty Pictures"; the follow-up, "Nervous Wreck"; the "Stop It" EP; and the 6" "hip-pocket" edition of "From A Rabbit".





*An insurance company-worrying somersault from Andy Ellison at the Reading Festival. Fleet of Spitfires not pictured (they didn't turn up!).*

## HAPPY HOLIDAYS

Amid all this chaos, Radio Stars managed to record a new single "From A Rabbit" — a song about the joys and pitfalls of body-building, with an obscenity tucked away in the first verse, and a riff borrowed from every nursery rhyme ever written. The BBC's Kid Jensen played it to death, but despite the release of a novelty 6" edition, the single stopped short of the charts.

After the tour, the band began work on their second album, shedding Steve Parry halfway through. He was replaced by Jamie Crompton of the New Hearts (for whom Martin had recently produced a single), but hopes of a trouble-free switchover were dashed when the New Hearts' manager placed an embargo on the chap's face. Jamie therefore appeared on the album cover wearing a rubber Mickey Mouse head.

He also took to wearing a T-shirt with the message "I am Jamie Crompton" upon it, which rather defeated the object. When Jamie temporarily returned to his former band, John Mackie joined for a few gigs: he was the one wearing the "I am not Jamie Crompton" T-shirt at Reading that summer.

The 1978 Reading Festival was the Radio Stars' biggest date yet, and in celebration of this, their management had arranged for a flight of Spitfires to arrive and circle the stage

at a suitable point in the set. The fact that a solitary Tiger Moth arrived after the band had left the stage was seen as evidence that the management hadn't yet fallen into the trap of taking it all too seriously . . .

Jamie returned (alongside new guitarist/vocalist Trevor White) when the New Hearts split, and the band set off on their longest

with the prospect of going straight back out on the road, Martin went to hospital to have his wisdom teeth removed and decided to leave — one of the few occasions a musician has left a band because of "dental problems", although this was evidently not the whole picture.

When "The Holiday Album" was eventually released, it gained mixed reviews, and poor sales: the advocates of humour felt it was too heavy, while the devotees of heaviness felt it was too humorous.

Martin Gordon's departure forced a revamp of the line-up. Trevor White switched to bass, Steve Parry reappeared to take over Jamie Crompton's drum stool and the band launched into

another tour in February 1979. Their next single, "The Real Me", was well received by the critics, but it didn't chart, and their cumulative lack of success meant that the band eventually split up in the summer of 1979.

"I was really pissed off that we had to break up", says Andy, "because it wasn't our fault. We were still doing really well live, and the only reason our records weren't selling was that people couldn't find them. We were beginning to get into some really bad debts, though, and it would have been very hard for us to have carried on, so we were forced to call it a day."

**Management had arranged for a flight of Spitfires to circle the stage at Reading . . . a solitary Tiger Moth arrived after the band had left.**

tour to date, 42 dates in two months. The tour was meant to persuade the world to buy the new LP, "The Holiday Album", and single, "Radio Stars". Unusually, this album track was considered too short (at just 1'16") for Radio 1's requirements, so the band prepared two new versions. One simply repeated the song twice, linked by Andy's impersonation of a gormless DJ saying, "Well, there we are, the fabulous new single from Radio Stars, let's hear it again"; on the other, they inserted a specially written middle passage.

The album release date kept slipping back and by the time the tour finished in November, it still wasn't out. Faced



In 1983, Andy and Martin were reunited in an ambitious seven-piece Radio Stars, which included former Blue Meanies Tommy Willis on guitar and Chris Gent (who had previously appeared with the band on record and on stage) on sax.

A new departure was the inclusion of a cello, played by Hugh McDowell (ex-ELO). This line-up recorded three songs, including "Two Minutes Mr Smith", which had been chosen by Andy and Martin as the title of an obscure Radio Stars compilation issued by Moonlight Records in 1982. But this line-up was never designed to be an ongoing operation.

Then, in 1991, the German band, Die Toten Hosen, recorded a version of "Dirty Pictures", and asked Andy Ellison to sing on it. Their album featured 16 tracks drawn from the punk era, each featuring a guest from the original band.

Andy recorded his vocal in London and was asked to appear live with the group in Germany, where "Dirty Pictures" and "No Russians In Russia" formed the band's rapturously received encores. The album, "Learning English", earned a gold disc for domestic sales alone.

The fact that Radio Stars songs were still immensely popular prompted Ace Records, the parent company of their old label Chiswick, to release a compilation of their best moments. The two albums had already been released on CD in Japan, which kept mastering costs

down. Andy Ellison and Martin Gordon got together with Ian Macleod to record the title track to the compilation, "Somewhere There's A Place For Us".

The CD also included a number of unreleased songs and oddities: "Dear Prudence", recorded for the "Stop It" EP but dropped in favour of "Johnny Mekon"; "My Mother Said", which first appeared on the band's own Snat label in 1982; "The Ghost Of Desperate Dan", intended to follow "My Mother" as a single, and featuring the seven-piece line-up; "This Is Your Next Life", which seemed to feature Eamonn Andrews interviewing Desperate Dan; and "Accountancy Blues",

a track recorded for "The Holiday Album" in 1978, which was included on the lyric sheet, but ultimately relegated to the B-side of the "Radio Stars" single.

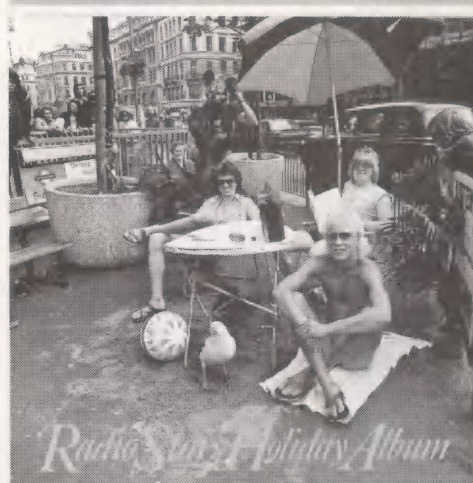
Finally, there's an edited version of "It's All Over" from the second album, done for a proposed single (it would have made a great one, too, with its very Phil Spector-esque storyline).

The CD celebrated the history of the

Radio Stars — an idiosyncratic band whose grasp of pop, combined with their genuine sense of fun, created a unique niche in pop history — besides adding another branch to the tangled family tree of the legendary John's Children.

As Spinal Tap's Derek Smalls, a long-time follower of the band, has perceptively noted: "The less things change, the more they stay the same".

**Martin Gordon  
had his wisdom  
teeth removed and  
decided to leave —  
it was one of the few  
occasions a musician  
has left a band  
because of "dental  
problems".**



**FROM THE TOP:** The "Radio Stars" single; 1979's "Real Me" 45; the blackly humorous "Songs For Swinging Lovers" LP; and the Stars take a vacation on their "Holiday Album".

## Radio Stars Discography

Cat. No.	Title	Current Mint Value
<b>SINGLES</b>		
Chiswick S 9	DIRTY PICTURES / SAIL AWAY (p/s, 4/77)	£4
Chiswick NS 23	NERVOUS WRECK / HORRIBLE BREATH (p/s, 11/77, No. 39)	£4
Chiswick NST 23	NERVOUS WRECK / HORRIBLE BREATH (12", p/s, numbered, 11/77)	£7
Chiswick SW 17	STOP IT!: No Russians In Russia / Box 29 / Johnny Mekon / Sorry I'm Tied Up (EP, p/s, 1977)	£4
Chiswick NS 36	FROM A RABBIT / THE BEAST NO. 2 (p/s, 2 different mixes of B-side: matrix numbers 5288-1T and 5288-2T, generic Chiswick sleeve, some copies in clear plastic outer sleeve with green Radio Stars logo, 1978)	£4
Chiswick NS 36	FROM A RABBIT / TO A BEAST (6" 'hip pocket' issue, p/s, 1978)	£6
Chiswick CHIS 102	RADIO STARS / ACCOUNTANCY BLUES (p/s, 9/78)	£3
Chiswick CHIS 109	THE REAL ME / GOOD PERSONALITY (p/s, 1/79)	£3
Snat ECG 1	MY MOTHER SAID / TWO MINUTES MR SMITH (p/s, 1982)	£5
Moonlight MNS 001	GOOD PERSONALITY / TALKING 'BOUT YOU (p/s, 1982)	£5

### LPs

Chiswick WIK 5	SONGS FOR SWINGING LOVERS (shrinkwrapped with free single "No Russians In Russia" / "Dirty Pictures" [PROMO 2, no p/s], 1977)	£12
Chiswick ZWIK 5	SONGS FOR SWINGING LOVERS (cassette, released later than LP, and included both free single tracks, 1978)	£8
Chiswick CWK 3001	THE HOLIDAY ALBUM (1978)	£10
Moonlight MNA 001	TWO MINUTES MR SMITH (1982)	£10

### CD

Ace CDWIKD 107	SOMEWHERE THERE'S A PLACE FOR US (29 track compilation, 1992)	£10
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### COMPILATION APPEARANCE

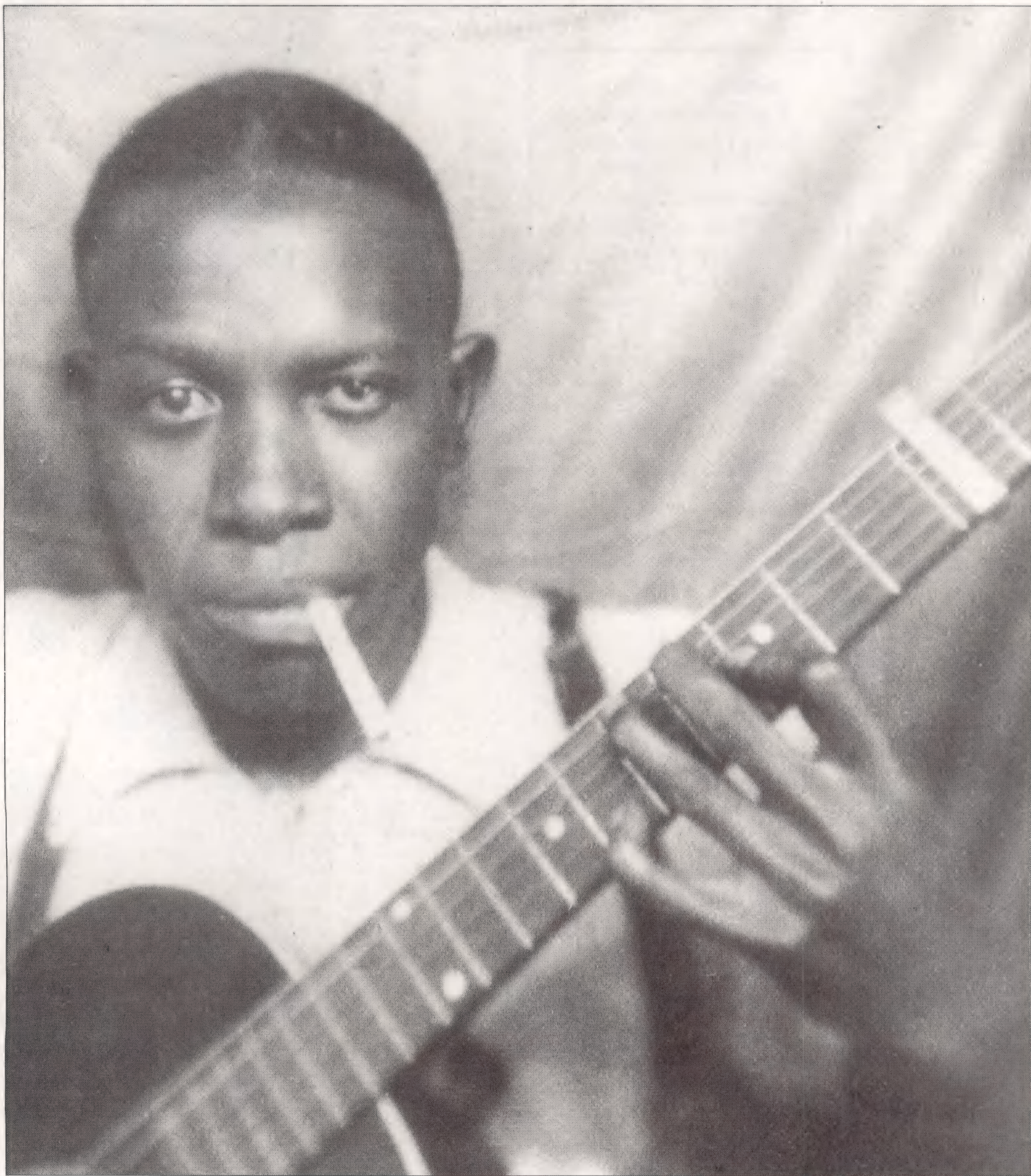
Visionary HITS 02	HOLIDAYS IN THE SUN 2 ("Blame It On The Youth", CD only, 1997)	£10
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Record sleeves and much assistance provided by Mark Brennan. Thanks to Phil Smeed for illustrations, John Esplen, Shane Baldwin, Colin Jackson, Dave Patton, and Dave Lown.



# ROBERT JOHNSON

THE ROLLING STONES,  
LED ZEPPELIN AND ERIC CLAPTON  
ARE AMONG THOSE FASCINATED  
BY THE DELTA BLUESMAN  
ACKNOWLEDGED AS THE  
FIRST FATHER OF ROCK'N'ROLL  
DOMINIC PEDLER TELLS HIS STORY





**M**ore than half-a-century after his mysterious death, accolades such as a Grammy award, a gold CD and his original 78s pushing \$10,000 at auction barely begin to capture the role of this definitive Delta bluesman in the evolution of both blues and rock.

With his tortured vocals and a virtuoso guitar style that covered every emotion of the blues, the black Mississippi drifter left a 29-song catalogue to which countless bluesmen, rock legends and wannabe bar bands have returned for inspiration ever since.

"Traveling Riverside Blues", "Love In Vain Blues" and "Cross Road Blues", each painting their deliciously harrowing journey through the 1930s Delta, are just three songs that would be resurrected monumentally by Led Zeppelin, the Rolling Stones and Cream, respectively.

Add to this the Faustian myth of Johnson's pact with the Devil at the crossroads — in return for a short life of musical and pulling-power — and you have a legacy from which the spirit of popular music will never escape.

Myth? Those who dismiss the Johnson enigma as a romantic voodoo folklore have to explain the sudden stunning transformation of the budding bluesman whose musical career, prior to going AWOL in the Delta sometime in 1931, consisted of some inept jamming with his heroes Son House and Willie Brown.

But on his return a few months later, Johnson astounded his mentors — and audiences at juke joints in the Deep South — with a gob-smacking catalogue of fingerstyle and slide guitar that still represents the 20th century's high point in country blues.

There are just two known pictures of Johnson, one taken by himself in a photo-booth. He was dead at 27; his Satanic pact proved to be the deal of the century, with his story and music turning into legend. Of all guitarists — before or since — perhaps only Jimi Hendrix can match the praise bordering on worship that Johnson has attracted from artists who themselves became idols.

"You want to know how good the blues can get? Well this is it," says Keith Richards in the sleeve notes to the definitive Johnson Columbia anthology. "And Johnson's songs are head-and-shoulders above most rock'n'roll songs — although we're still working on it!"

Indeed it was the Rolling Stones with their renditions of "Love In Vain" and "Stop Breakin' Down", together with Cream's "Crossroads", which first introduced Johnson to rock audiences in the 60s and 70s. A decade



"Cross Road Blues", Johnson's classic immortalising his pact with the devil, sold for a few dimes back in 1937 but now commands over £6000.

later, even Hollywood was cashing in with the *Crossroads* film mixing fact and fantasy — complete with metal ace, Steve Vai, as the Devil's guitar player.

But now things have really escalated. Last year an original 78rpm single of "Love In Vain Blues" sold for \$9900 (£6200) at a California auction (see sidebar: *Collectors On My Trail*). Not bad, considering Johnson reportedly received a session fee of around \$75 for his two days in the studio.

Meanwhile, a docu-drama about his life, complete with Johnson lookalike, Keb' Mo', in the lead role and presented by *Lethal Weapon*'s Danny Glover, is now available on video. And then there was the fiasco surrounding some hoax footage that put blues collectors across the world into a frenzy, and even made the pages of the *Sunday Times* (see sidebar: *Camcorder Blues*).

Even Bill Clinton's favourite author Walter Mosley put his crime writing on hold a few years ago to write his fantasy blues novel *RL's Dream*, named after Johnson's initials, Robert Leroy.

Blues purists will also remember the wrangle with the United States Post Office which had insisted that Johnson's image on a commemorative blues stamp be doctored, so as to remove the offending cigarette he was smoking. For a guy famous for dealing with the Devil, here was political incorrectness gone mad.

Perhaps it was no surprise, after all, that *The Times*' recent series of 100 All-Time Cult Moments featured the Johnson 'Devil deal' at No. 9 in a list topped predictably by Marilyn Monroe's billowing skirt scene.

Robert Johnson mania? Surely you couldn't make it up? But, as ZZ Top's Billy Gibbons says, "this is the era of the 'strange' blues — people driving around in convertible BMWs listening to Robert Johnson on the CD player". He was referring to the repackaging of Johnson's catalogue of 29 classic tracks by Columbia back in 1990 (see sidebar: *Last Fair Deal*).

It was back in 1936 that the 25-year-old Johnson, with just a battered Gibson acoustic and tortured soul, walked into a makeshift studio in a San Antonio hotel for the first of five sessions that would make history. Two years later, the hellhounds which he sang about so hauntingly had caught up with him and he was dead.

"Robert Johnson is to me the most important blues musician who ever lived. He's the greatest folk blues guitarist who ever lived. The greatest singer. The greatest writer."  
Eric Clapton



No 1213



In 1994, the US Post Office commemorated Johnson on this 29¢ stamp, based on his photo-booth portrait, but airbrushed out his cigarette!





Of all guitarists — before  
or since — perhaps only  
Jimi Hendrix can match  
the praise bordering  
on worship that  
Johnson has attracted  
from artists who  
themselves became idols

Robert Johnson's position in pre-war Delta blues was pivotal and it was no coincidence that his 1937 recording deal should have been initiated through H.C. Speir, a Mississippi music store owner and talent spotter for the American Recording Company (ARC) which owned the Vocalion label on which Johnson's first pressings appeared. Speir had first brought Charley Patton, the so-called 'Founder Of The Delta Blues', to the studio eight years previously, followed by Son House, Skip James, Tommy Johnson, the Mississippi Sheiks and most other top country blues artists in the area.

Bessie Smith's "Downhearted Blues" had set the blues flame alight as early as 1924, but it was a slow-burning fuse. In retrospect, Robert Johnson emerged at the end of a frantic period of development for solo acoustic blues, with only Muddy Waters' "Stovall" sets (in the early 40s), exploring important new rural avenues before the main focus switched to the new-fangled electric sounds of Chicago.

Still, Johnson's success at the time was patchy. His "Terraplane Blues" debut was a hit but, as Johnson Estate administrator Steve LaVere points out in his excellent sleeve-notes to "The Complete Recordings", nothing else — including anything from Johnson's impressive sessions of June 1937, would sell anywhere near as well. Nor would Johnson be recalled for further recordings by ARC in the 12 months up to his death. Indeed, by the time Johnson first recorded in 1936 under the guidance of A&R man, Don Law, it was another Johnson — Lonnie — along with T-Bone Walker, who were the talk of the town as urban blues flourished in Dallas and New Orleans, sounding a steady commercial death-knell for the old Delta order. Robert would even pretend to be related to Lonnie, who unquestionably took blues guitar technique (if not soul) much further than his (now) more revered namesake. But, as today's collectors will tell you, the Robert Johnson legacy is all about mystery and rediscovery.

And yet by Delta standards, Robert Johnson was a star in his day, with his songs capturing the rock'n'roll ethos of fast cars, fast women, death and destruction long before legions of later rockers from Elvis to Oasis took to the trail. Although "Terraplane Blues" shifted thousands of units in the Deep South at the time, like a slow-working mojo, it would be decades before the real magic weaved its spell on popular music.

The first compilation, "King Of The Delta Blues Singers, Vol. 1", showcasing the first 16 tracks of the 29 different titles Johnson wrote, remained in the vaults of Columbia Records until 1961. But it made an instant impact on a certain young English blues fan. "Up until I was 25, if you didn't know who Robert Johnson was, I wouldn't talk to you," Eric Clapton recalls (also in the Columbia sleeve-notes), reliving the gut-wrenching combination of piercing slide and tortured vocal delivery that was to resonate within him so profoundly throughout his career.

### POSSESSED

Whether it was "Rambling On My Mind" (on which EC made his first-ever vocal outing on "Bluesbreakers"), the supercharged "Crossroads", or "Malted Milk" (tackled humbly on "Unplugged"), Clapton has always seemed possessed by his idol's spirit. As he once remarked: "Robert Johnson is to me the most important blues musician who ever lived. He's the greatest folk blues guitarist who ever lived. The greatest singer. The greatest writer".

Robert Plant is similarly in awe. "Walkin' Blues" was his first choice for his *Desert Island Discs* selection a few years ago, while the title of the most recent Page & Plant outing, "Walking Into Clarksdale", was inspired by Plant's 1988 drive around the Delta in search of Johnson contacts. He even considered naming one of his solo albums "I Lacks A Nickel", after the tale of Johnson's encounter with a Texan hooker on a night when he wasn't exactly flush with cash!

The latest to pay his dues is Peter Green, with his tribute entitled simply "The Robert Johnson Songbook". No stranger to hellhounds, demons and elusive blues brilliance, Green and his fellow Splinter Group guitarist, Nigel Watson, reworked 16 Johnson originals in 1998, blending elaborate, full-band arrangements with sparser cuts like "Me And The Devil Blues" into an appropriately emotional package. A second volume is imminent.

### SYMBOLIC

"It's a symbolic thing for me," Green said on his return to the spotlight a few years ago, after his own decade in the wilderness. "It was Nigel playing Robert Johnson music that got me started again on the guitar," adds Greeny, whose acoustic Johnson interlude remains a popular feature of the Splinter Group live shows. "I think you gradually discover the 'heat' of Robert Johnson records. You know it's real; somehow he made reality meet music. And then there's the technical brilliance of his playing, which is a study in itself. Just listen to 'Drunken Hearted Man'."

As well as the stinging, sure-toned slide Johnson indeed mixed sublime walking bass with tasty chord fragments, odd-metre structures and subtle dynamics normally reserved for the electric guitar.





"Terraplane Blues", Robert Johnson's first-ever 78, sells for over \$1000 — in any condition!



Just 10 to 15 copies of "I Believe I'll Dust My Broom" still exist, and each one's worth £2500.



Copies of "Come On In My Kitchen" abound — as many as twenty £3000-rated copies survive!



Johnson celebrated his Satanic pact in the £3000-rated 78, "Me And The Devil Blues".



There are just ten or twelve known copies of "Hell Hound On My Trail", each worth £2500.



"Love In Vain" was Johnson's last 78. There are fewer than 10 copies. The price? £6250.

No surprise then that, on first hearing, Keith Richards couldn't believe his ears. "I used to ask, who was the other guitarist? I couldn't believe it was one guy. I can figure out almost anyone's licks but his."

Johnson's life came to an abrupt end in 1938, just days before he was scheduled for the big time and a gig at Carnegie Hall on the *Spirituals Of Swing* bill. After a career of drinking and womanising, he was allegedly given a glass of poisoned whisky in a Mississippi roadhouse by the jealous husband of one of his many lovers.

But the final piece in the Johnson jigsaw is still missing and the word is that bluesologist Mark McCormick's book, *Biography Of A Phantom*, will remain under wraps until the death of Johnson's killer, whose name it, apparently, sensationally reveals.

Until then, Johnson anoraks can get their fix at various US universities holding courses on everything from analysing his cryptic lyrics to speculating on the location of the crossroads where he did the business.

What we do know is that Johnson died at 27. Yup, the same age as Hendrix, Morrison, Joplin and Kurt Cobain.

It was Cobain's mother who made the connection after her son's death, in 1994, when she made the comment, "He's gone and joined that stupid club," referring to the catalogue of cult rockers who had all died at the same age after a life on the edge. She should have blamed it on Robert Johnson. No doubt about it, he was the founder member.

## ONE MORE DEAL?

The hunt for Johnson rarities continues...

After a decade of research and remastering, Columbia's "The Complete Recordings" (1990) was billed as the definitive Robert Johnson collection: a 41-track feast consisting of the 29 songs and their alternate takes which Johnson recorded in Texas over five sessions between November 1936 and June 1937.

But there has always been romantic speculation of missing songs and, sure enough, the Library Of Congress' American Folklife Center announced in 1998 that they had 'found' another version of "Traveling Riverside Blues", described as having significant 'pace and verbal differences', buried in their vaults.

It's now available in the UK on the gold-CD reissue of "King Of the Delta Blues Singers" and in the US on the latest (even more) "Complete Recordings" box-set (which also uses Sony's 'Super Bit-Mapping' process and some newly-found, nearly Mint acetates).

Meanwhile the search for further Johnson music goes on: "I believe there are additional alternate takes out there that we haven't identified yet," says Stephen LaVere, the Johnson expert who owns the rights to the two official surviving photographs. "We've already found an additional three songs he wrote but didn't record — 'Tell Me Mama', recorded by Johnny Shines for Biograph; 'Mr. Downchild', first recorded by Sonny Boy Williamson (II) and attributed to Johnson by Robert Jr. Lockwood; and another song recorded by Shines which I can't reveal just yet. But stay tuned."

We will.





# RECORD COLLECTORS ON MY TRAIL

## Collecting Robert Johnson

For all the mysteries surrounding Robert Johnson, perhaps the strangest is the phenomenal revival of interest that has emerged in the collectors' market in the last decade.

At a recent auction run by Californian auction house Good Rockin' Tonight, five Johnson 78s of varying quality fetched over \$18,500 (£11,500). Among the batch was a near-Mint '8/10' copy of "Love In Vain" on the Vocalion label, which fetched a staggering \$9900.

"There is a blues collecting renaissance and Robert Johnson is, very simply, 'the guy,'" says David Hall of GRT. "No matter what condition, the records always sell," he adds, explaining that a damaged copy of "Terraplane Blues" fetched a cool \$1000. "If the needle even gets to the end of the record you can expect at least that. Even five years ago, you'd barely get \$100."

But, with few juke joints in the 1930s bothering to change their phonograph needles after every few plays as recommended, most of the Johnson singles are in Fair to Poor condition (or 3-5 on the GRT scale of 10), at best, in which case you can expect half the figures in the discography overleaf. But even so . . .

Of course, the problem is finding one: Johnson's most common title, the aforementioned "Terraplane Blues", shifted over 4000 units — a serious result for a black bluesman back in 1937. So where are those missing 78s?

"Many were destroyed during the war effort and recycled," says Kelly Lawler, one of Hall's colleagues at GRT, before explaining that Johnson mania is a relatively new phenomenon. "Check out old issues of *78 Quarterly* (the leading pre-war blues journal) and you'll see there wasn't much interest in Johnson. He was regarded as too late, too polished — even too derivative," he says.

By the time the hero worship from Clapton, Richards and Plant paved the way for the Columbia reissue, the elite circle of pre-war blues collectors were sitting on a goldmine.

Specifically, the action is mainly focused on the twelve 78rpm discs Johnson released on Vocalion in 1937 and 1938, with premiums varying according to 'significance' as well as rarity.

"'Love In Vain' and 'Cross Road Blues' are particularly treasured for the Stones and Clapton connections. People kill for these," says Hall. "I expect the next decent 'Cross Road Blues' to make \$10,000. Easy. Maybe double that."

### THEY'RE RED HOT

The list of famous artists who have covered Johnson songs includes Joan Armatrading and the Smashing Pumpkins — and all stops in between. Here's a selection of the best.

"Love In Vain" — The Rolling Stones, Tony McPhee

"Maltesed Milk" — Eric Clapton

"Stones In My Passway" — Colin James,  
Zakiya Hooker, John Hammond

"Crossroads" — Lynyrd Skynyrd, Cream

"Come On In My Kitchen" — Johnny Winter

"Traveling Riverside Blues" — Led Zeppelin

"Me And The Devil Blues" — Cowboy Junkies

"Stop Breaking Down" — Jeff Healey

"Walkin' Blues" — Muddy Waters, The Grateful Dead

"Sweet Home Chicago" — The Blues Brothers

"I Believe I'll Dust My Broom"  
— Ike & Tina Turner, Elmore James

"Kindhearted Woman Blues" — George Thorogood



A number of Johnson 78s were reissued on budget labels in the 30s. This copy of "32-20 Blues" on Oriole is now worth around £4500.

Against this frantic background, the market for Johnson originals should spiral further in the new century. "Compared to other collectables, I still think his records are undervalued," suggests Lawler. "Someone recently paid \$110,000 for a 'Mint 9' Joe Di Maggio baseball card from 1941. But the historical importance of Robert Johnson is immeasurably greater."

### The Alternate Versions

Then there are the Johnson 'budget label' singles sporadically released on ARC, Conqueror, and Oriole.

"They're not 'budget' any more!" says Hall. "There may be only one or two of each left in the world. That means maybe a 30-50% premium over the Vocalions."

Just to confuse the collectors' market, there's also the small matter of the alternate takes on Vocalion, all of which have identical catalogue numbers as the originals. In most cases, collectors can only identify these by the markings in the run-off area or 'dead' wax.

For example, depending on which copy of the "Terraplane Blues" 78 you have, your Vocalion 03416 disc will be backed by one of two radically-different versions of "Kindhearted Woman Blues". In this particular case, the dead wax will distinguish between studio log numbers: SA 2580-1 and SA 2580-2.

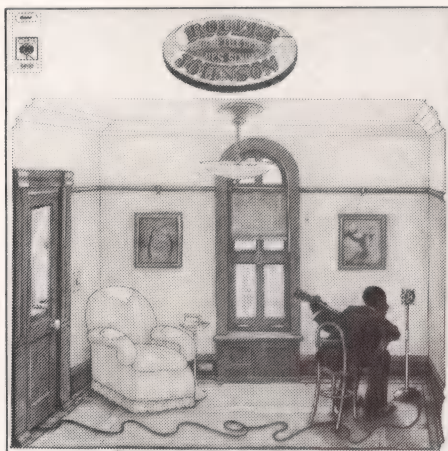
Releases that definitely fall into this category include "Rambling On My Mind", "Little Queen Of Spades", "Me And The Devil Blues", "Stop Breakin' Down Blues", and "Milkcow's Calf Blues", while unconfirmed sightings have been reported of "Sweet Home Chicago", "32-20 Blues", and "Last Fair Deal Gone Down". Meanwhile, speculation remains as to the fate of other versions listed in the studio logs. Some are clearly electronic remakes of earlier takes but most remain unfound or destroyed — if indeed they were ever recorded.

The Robert Johnson Holy Grail is probably still out there in the blues heartland somewhere: find take SA 2629-2 of "Cross Road Blues" on Vocalion and the money's all yours. The same goes for those mysterious, ultra-rare budget 78s. And, with rumours of sightings of Johnson 78s on other Deep South dime-store labels such as Champion and Supertone, the search goes on. Let us know if you find one!

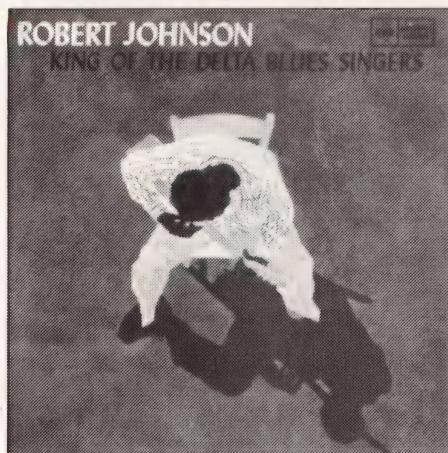




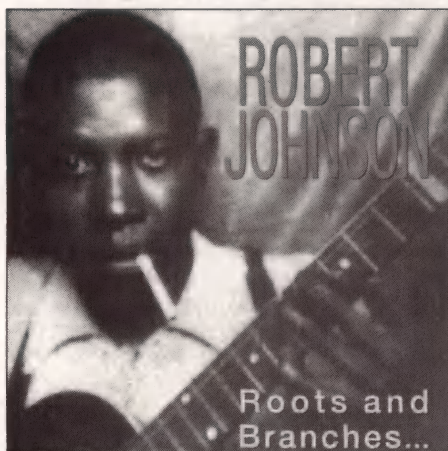




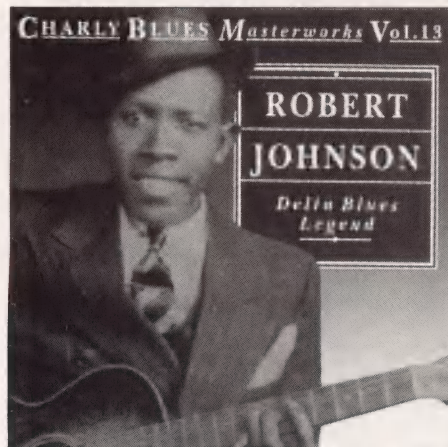
An 80s reissue of the legendary "King Of The Delta Blues Singers" LP from 1961.



A reissue of "Delta Blues Singers Vol. II", which brought Johnson fame in the 1960s.



This 3-CD set included artists who influenced, and were influenced by, Johnson.



Charly's "Delta Blues Legend" collection compiled original and alternate versions.

# Robert Johnson Discography

## ORIGINAL US 78RPM SINGLES

### First Pressings

Vocalion 03416  
Vocalion 03445  
Vocalion 03475  
Vocalion 03519  
Vocalion 03563  
Vocalion 03601  
Vocalion 03623  
Vocalion 03665  
Vocalion 03723

Vocalion 04002  
Vocalion 04108

Vocalion 04630

- 1) All prices based on 'Mint 8' copies according to Good Rockin' Tonight's own grading system. Expect 30%-50% reduction for '3-5' grades.
- 2) All 78s up to and including "Stones In My Passway" were released in 1937. "Stop Breakin' Down Blues", "Me And The Devil Blues" and "Love In Vain" were released in 1938.
- 3) Completing 'the fine 29' of known Robert Johnson songs are: "When You Got A Good Friend", "Phonograph Blues", "Drunken Hearted Man", "If I Had Possession Over Judgement Day" and "Traveling Riverside Blues".

## 'BUDGET' US 78RPM SINGLES

### Confirmed Second Pressings

ARC 7-03-56  
ARC 7-04-60  
ARC 7-04-81  
ARC 7-05-81  
ARC 7-07-57  
ARC 7-09-56  
ARC 7-10-65  
ARC 7-12-57  
Oriole 7-04-60  
Conqueror 8871  
Conqueror 8944  
Conqueror 8973

Survival rates unknown: in most cases perhaps 1-5 copies.

## AUTHORISED ROBERT JOHNSON ALBUMS

Columbia 1654  
Columbia 30034  
CBS Arch. 62456  
CBS Archive 64102  
Columbia 4672462  
  
Mastersound CK 52944  
Columbia / Legacy  
4874844-2  
Columbia 4930062

TERRAPLANE BLUES / KINDHEARTED WOMAN BLUES (1937) ..... £3,500  
32-20 BLUES / LAST FAIR DEAL GONE DOWN (1937) ..... £4,375  
I BELIEVE I'LL DUST MY BROOM / DEAD SHRIMP BLUES (1937) ..... £3,500  
CROSS ROAD BLUES / RAMBLING ON MY MIND (1937) ..... £8,750  
COME ON IN MY KITCHEN / THEY'RE RED HOT (1937) ..... £4,375  
HELLHOUND ON MY TRAIL / FROM FOUR UNTIL LATE (1937) ..... £3,500  
MILK COW'S CALF BLUES / MALTED MILK (1937) ..... £3,500  
STONES IN MY PASSWAY / I'M A STEADY ROLLIN' MAN (1937) ..... £3,500  
32-20 BLUES / LAST FAIR DEAL GONE DOWN (1937) ..... £4,500  
I BELIEVE I'LL DUST MY BROOM / DEAD SHRIMP BLUES (1937) ..... £3,500  
MILK COW'S CALF BLUES / MALTED MILK (1937) ..... £3,500  
STONES IN MY PASSWAY / I'M A STEADY ROLLIN' MAN (1937) ..... £3,500

## SELECTED PUBLIC DOMAIN CDs

Aldabra ALB 1001 CD  
Aldabra ALB 1002 CD  
Aldabra ALB 1003 CD  
Charly CD-BM 13-2  
Classic Blues CD 1049  
Blues Collection  
BLVC 006  
Indigo IGO CD 2017  
Deja Vu D2CD 4014  
Nectar NTMCD 504  
Hallmark 305672  
Cattfish KATCD 107  
Eagle EAB CD 067  
Retro R2CD 4014  
Penny PYCD 711  
Reactive REMCD 504  
Summit SUMCD 4194  
Platinum PLATCD 278  
ABM MCD 1047  
Snapper SMCD 234

KING OF THE DELTA BLUES SINGERS (LP, first pressing, US, 1961) ..... £300  
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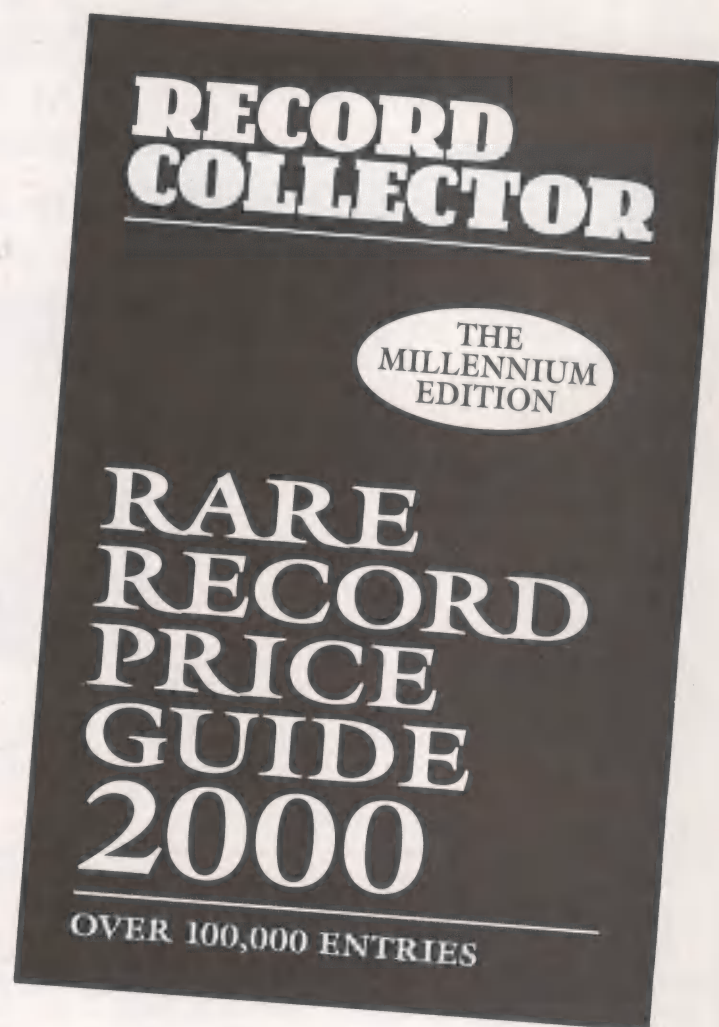
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# THE BRITISH PSYCHEDELIC TRIP

BY NIGEL LEES

Additional information by David Wells

## PART 16: SONS OF MAN to THE SWEET

### SONS OF MAN

The huge price tag commanded by the plain-sleeved "Sons Of Man" EP stems chiefly from the fact that it was released in limited quantity on the revered Oak label rather than it being a mind-blowing psych classic. The EP's prime selection is "Our Love", which is a competent cloning of Skip Bifferty's first RCA single, "On Love", though it does lack the original's cutting edge. It's certainly well worth a listen, but few outside the hardcore circle of Oak label collectors are likely to shell out the hundreds of pounds needed these days to secure a copy.

However, it can be heard in pristine quality on the "Story Of Oak" CD issued a few months back on the Wooden Hill label. Sons Of Man came from the Portsmouth area and were basically a straightforward covers outfit (as can be gauged from the EP's other inclusions, together with a later acetate-only version of the mod anthem "Heatwave"). They subsequently became Aubrey Small, who recorded an album for Polydor as well as several sessions for the BBC, for which they doubtlessly had cause to thank their manager, Radio 1 DJ 'Whispering' Bob Harris.



### THE SORROWS

Perhaps more advanced beat than psychedelia, the final UK 45 by Coventry's Sorrows was nevertheless a marked progression from their previous (also highly recommended) singles and deserves some space here. Issued in April 1967, "Pink, Purple, Yellow And Red" was built on rumbling basslines and stretched, sharp guitar chords, but this atmospheric tale of depression failed to give them the elusive hit that they'd been searching for since "Take A Heart".

The late 60s saw a revised Sorrows relocate to Italy. They continued to record prolifically, and their Italian-only "Old Songs, New Songs" album, which features covers of Traffic and Family material, is worth tracking down. Original vocalist Don Fardon made many solo singles, even scoring a hit with the "Take A Heart" soundalike "Indian Reservation", and continues to be musically active.

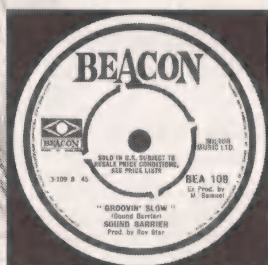


### SOUND BARRIER

Singer Philip Reeves, Keith Hall, Jim Knell and Philip Greenaway formed the Sound Barrier a year before the release of their November 1968 single, which appeared on the new EMI subsidiary Beacon. "She Always Comes Back To Me" is a reasonable slice of pop but the band were on better form on "Groovin' Slow", a masterful chunk of beefy pop psychedelia, built on piano and weighty bass/drums interplay with effective, some-

times distorted lead vocals. The track has a number of shifts in tempo before climaxing with a wonderfully hazy, disorientated close. Given that it's relatively inexpensive, the single is surprisingly difficult to track down.

The easiest way of gaining access to it is probably via the 1969 "Beacon Brings It To You" sampler album which, in addition to "Groovin' Slow", also features the previously-recommended John Fitch and Associates single.





## SPICE

Essex band Spice chose to cover a soul number, "What About The Music", as the topside of their only 45 in November 1968, and this brassy, upbeat performance will appeal to fans of British blue-eyed soul. "In Love", however, is of far more relevance to this series, being a momentous marriage of psychedelia and early prog rock, full of blasting guitar and electronic oscillations that form a perfect backdrop for a strong, group-composed song. Undoubtedly one of the premier records of its genre, "In Love" is a perfect complement to the late-60s records by the Gods and Head Machine — hardly surprising, really, given that both these bands contributed members to the last incarnation of Spice, which duly developed into 70s prog practitioners Uriah Heep.



A 1994 CD compilation of early Heep material, entitled "The Lansdowne Tapes", contains around 35 minutes of Spice performances, but these mainly emanate from late 1969, and are far closer in style to Uriah Heep than the "In Love" single. The CD's sleeve notes claim that Spice also recorded some demos under the alias of the Play, but sadly these seem to have been lost. Even more incidentally, the pre-single line-up of Spice included future glam rocker Barry Blue and subsequent Steeleye Span drummer Nigel Pegrum.

## SPIDER

Spider was a clothes designer who collaborated with the notorious American scenester Kim Fowley for a one-off Decca single in mid-1966, both sides of which are a mild precursor to the coming psychedelic era. "The Comedown Song" is heavily influenced by Bob Dylan's vocal style, with Spider whining this unusual number over an accompaniment of prominent saxophone and busy percussion, complemented by B-movie organ. "Blow Ya Mind", meanwhile, ploughs a very similar musical furrow, though is more upbeat. While still indebted to Dylan, its brisker tempo brings to mind the slightly jazzy soundtrack music of mid-60s Swinging London films like *The Knack* and *The Pleasure Girls*. It would appear that, following the lack of success of his single, Spider made no further records and presumably reverted to his original trade.



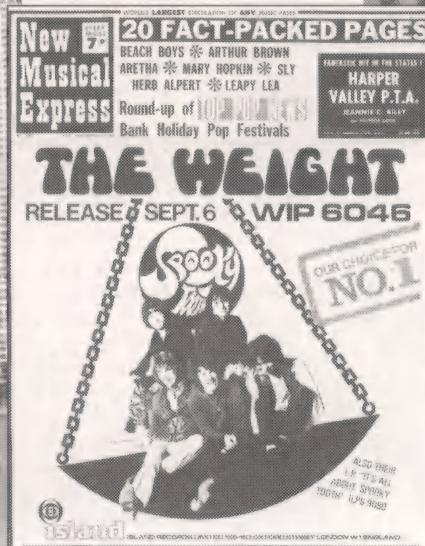
## SPOOKY TOOTH

Spooky Tooth have, of course, already featured in this series under their original name of Art. After confirming their psychedelic credentials by providing the backing for the first Hapshash & The Coloured Coat LP, the group assumed the name of Spooky Tooth, who recorded a handful of singles and albums that are of interest to us here.

Many of their early records have a psychedelic feel to them — the B-side of the excellent "Sunshine Help Me", for example, is an early reworking of the Art album track, originally with the giveaway title of "I Think I'm Going Weird". However, they are probably best categorised — together with "Hush"-era Deep Purple and the Nice — as the closest British equivalent to the Vanilla Fudge. Certainly their enjoyably dramatic treatments of pop-based material like Janis Ian's social

comment, "Society's Child" and the David Ackles classic "Down River" revealed a Fudge-style predilection for musical bombast that reached some kind of nadir with a grotesque version of Dylan's "Too Much Of Nothing".

By the end of the decade they'd been sucked into the general progressive boom, though a typically inflated version of "I Am The Walrus" confirmed that musical trends had caught up with them rather than the other way round. After an abrupt musical volte-face on "Ceremony", a bizarre collaboration with avant-garde funster Pierre Henry (the man behind highly-regarded psych experiment Les Yper Sound), the band returned to their erstwhile hard rock format for a spate of increasingly irrelevant releases. By the time of their eventual demise in the mid-70s, Spooky Tooth had been augmented at various stages by an assortment of 60s Britpop veterans including John Hawken (Nashville Teens), Mike Patto (Timebox, Chicago Line, etc.) and Mick Jones (State Of Micky And Tommy).



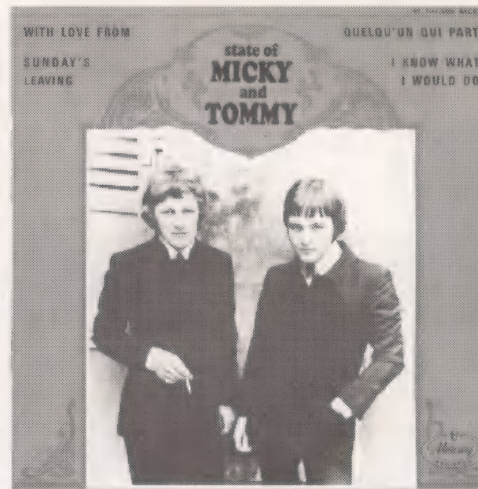
ISLAND ARTISTS: 155-157 OXFORD STREET, LONDON W1. TEL: 9615 6028



## STATE OF MICKY AND TOMMY

State Of Micky And Tommy were Mick Jones and Tommy Brown, who'd first played together in early 60s instrumental group Nero & the Gladiators. After a soul-flavoured 45 as the J & B for Polydor in 1966, they recorded a couple of essential 45s for the Mercury label in 1967 as State Of Micky And Tommy. The first, "With Love From One To Five" is a gorgeous piece of sunshine pop elevated to even greater heights by a marvellous "Pepper"-style string arrangement. On the flipside is "I Know What I Would Do", a tougher performance introduced by manic laughter and featuring dual guitar/sitar leads backed by an undercurrent of organ. Though sales were minimal, a second Mercury 45 appeared at the end of the year. "Frisco Bay" is a disappointing track, but the illustrious flip, "Nobody Knows Where You've Been", provides ample compensation. All these UK-issued tracks were also released, together with exclusive-to-the-continent material, on rare French EPs.

Micky and Tommy also recorded as Nimrod, though the ultra-rare "The Bird" / "Don't Let It Get The Best Of You" had no UK release. The B-side is excellent, but "The Bird" is nothing less than an epic creation, a stately blast of psychedelia that inhabits the same universe as the Shy Limbs' equally essential "Reputation". Mick Jones has, of course, gone on to fame and fortune with Foreigner, but Tommy Brown met an untimely death in the mid-70s. For a more detailed history of Jones' and Brown's activities, including other late-60s ventures like their Johnny Halliday psychedelic sessions, check out RC 184.



## THE STATUS QUO

Though it may well be a source of embarrassment to the group themselves, the Status Quo were initially one of the finest exponents of British psychedelic pop, and fans of the genre will find the bulk of their 60s back catalogue essential listening.

The band's Piccadilly label offerings as the Spectres and the Traffic Jam have a fairly broad appeal, mixing R&B, gutsy beat and quality pop in almost equal measures. However, their first 45 under the new name of the Status Quo saw them admirably embrace psychedelia, and "Pictures Of Matchstick Men" gave them their first hit in early 1968. With its wash of trebly guitar and phasing-soaked production, "Pictures..." is an almost bubblegum approximation of the

psychedelic sound, a British equivalent to the Lemon Pipers hit "Green Tambourine" (a song also covered by the early Quo) rather than a Floyd-style freakout. Nevertheless, it went down so well that the public saw little reason to buy the soundalike follow-up, "Black Veils Of Melancholy".

The invigorating "Ice In The Sun" saw the Quo back in the Top 10, though two major hits in the space of a few months failed to provide sufficient impetus for the unwieldily-titled debut LP "Picturesque Matchstickable Messages From The Status Quo" to reach the album charts. Despite poor sales, the set remains one of the essential British psych pop collections, and is a scarce commodity today.

"Technicolour Dreams", another track from the group's debut LP, was issued as a single in November 1968, but was almost immediately withdrawn in the UK, making the handful of finished pressings probably the rarest and most sought-after Quo artefact. With demo copies almost as elusive, it would seem that many of these were also either recalled or received limited distribution. For me it's their best single, similar in execution to "Pictures Of Matchstick Men" but heavier and more assertive while still retaining a strong commercial edge. Rick Parfitt handled the vocal on the melodramatic flip, "Paradise Flats", which, like "Ice In The Sun", had been written by 50s rocker Marty Wilde.

Though an established household name by this time (apart from their singles hits, they recorded innumerable sessions for Radio 1), the Quo's chart appearances began to falter, and their second album, "Spare Parts", also sold poorly. Despite being less consistently psychedelic than its predecessor, "Spare Parts" certainly had its moments, with the magnificently trippy "Mr Mind Detector" in particular harking back to the lysergic glories of the previous year. By 1970, the group's



psychedelic adventures were well and truly over (as indeed was the career of organist Roy Lynes, who was evidently surplus to requirements in a twelve-bar heavy rock outfit), and the Quo slowly embarked on the road to superstardom courtesy of their increasingly formulaic boogie sound.

Status Quo are still a major live attraction (assisted by ex-Herd organist Andy Bown, but with only two original members — Francis Rossi and Rick Parfitt), but recent dismal tracks like "Marguerita Time" demand better quality control in future.





## STEVE & STEVIE

Steve & Stevie were exiled Australians, with the surnames Groves and Kipner respectively. The latter was the son of Nat Kipner, who owned the Aussie label Spin, for which the Bee Gees recorded. Nat also produced the Brothers Gibb and unsurprisingly, there was a distinct Bee Gees influence on Steve & Stevie's obscure self-titled album, issued by the Major Minor subsidiary Toast in 1968.

For the most part, the album is pleasant, light psych-era pop, though perhaps a shade twee. However, the stand-out track, "Shine", is worthy of the Bee Gees at their best, with harpsichord fills, period lyrics, dreamy passages, lush orchestration and, to top it all, a magnificent soaring chorus all conspiring to elevate the track to the status of undiscovered popside classic.

A year later, the duo had re-christened themselves Tin Tin (who included erstwhile Bee Gees drummer Colin Petersen, a former colleague of Kipner in the highly-regarded, Sydney-based 60s garage band Steve & the Board), recording quite prolifically for Polydor and Decca in the early 70s. Together with Maurice Gibb, they were also behind the mysterious Fut single "Have You Heard The Word", covered in an earlier instalment of this series. Steve Kipner later went on to considerable songwriting success in the 80s, writing AOR hits for the likes of Olivia Newton-John and Cher.



## STILL LIFE

Dominated by military-style percussion, Still Life's "What Did We Miss" has a grandiose Paul Korda production with idiosyncratic vocals, high pitched harmonies and an Eric Burdon-style anti-war message. Despite an eminently hummable chorus, it wasn't really chart material and was a commercial non-starter upon its release in February 1968. While by no means a classic, the track is at least worth checking out, which is more than can be said for its flipside, the forgettable "My Kingdom Cannot Lose".

Still Life grew out of EMI/Abbey Road psychedelic pop act Jon, with Stuart Cowell (keyboards, guitar, vocals) and Jim Toomey (drums) acting as the core of both groups. Cowell subsequently resurfaced in early 70s progressive bands Titus Groan and Paul Brett's Sage, while Toomey went on to the pre-Eurythmics outfit the Tourists. The only other release credited to Still Life was a Vertigo album in 1971, but this is either the work of a substantially altered line-up or, more likely, an entirely different band. Who knows?

## THE STOICS

The Stoics (guitarist Jimmy Doris, bassist John Wynn, drummer Jim Casey and keyboardist Hugh McKenna) issued just the one single, courtesy of RCA Victor in 1968. Co-written by fellow Glaswegian Graham Maitland (Scots Of St. James, Hopscotch, Five Day Rain, etc.), "Earth, Fire, Air And Water" is a reasonably strong performance but lacks direction. The B-side, "Search For The Sea", is far superior, a welcome ex-cursion into psychedelic pop territory with strong vocals and classy guitar/flute interplay.

Powerhouse vocalist Frankie Miller joined the Stoics after the release of the single, with this revised line-up attracting the attentions of the Chrysalis agency, who arranged a support slot on a Ten Years After tour of Germany. Unfortunately the group then split, primarily due to the friction between the main songwriters, Doris and Miller.

Doris went on to forge a sporadically successful writing career, penning the soul ballad "Oh Me Oh My (I'm A Fool For You Baby)", covered by both Lulu and Aretha Franklin, before dying from injuries received after being struck by a bus in London. Hugh McKenna joined forces with local hero Alex Harvey in the Sensational Alex Harvey Band while, after a brief stint fronting Jude, Frankie Miller eventually signed with Chrysalis as a solo performer.

## AL STEWART

Though his best-known recording, "The Year Of The Cat", dates from the mid-70s, cult figure Al Stewart's recording career began a decade earlier with a single for Decca, a label notorious for failing to adequately promote many of its promising talents. For the A-side of his Decca 45, Stewart chose to record the Yardbirds' haunting album track "Turn Into Earth". His rendition was pretty faithful to the band's own blueprint, though with a slightly folkier vocal.

In contrast, the record's B-side, "The Elf", was an engaging slice of good-humoured fairytale folk pop that sounds remarkably similar to Marc Bolan's debut single "The Wizard" from the previous year — also released by Decca and produced by Mike Leander. Readers of this series may also find appeal in Stewart's early work for CBS, though original copies of the "Bedsitter Images" album (which contains the mesmerising "Beleeka Doodle Day") and single are becoming increasingly difficult to find.



Next, **STOICS** — a Scottish group with their debut disc — which was written by Richard Kerr and Joan Maitland (who also wrote 'Blue Eyes') — "EARTH, FIRE, AIR AND WATER" c/w "Search for the Sea (RCA 1745).





## STUDIO SIX

Another bunch of Scottish hopefuls, Studio Six (who included former Poet Jim Breakey) had already recorded a couple of unsuccessful singles for Polydor before taking the plunge and moving to London. In the second half of 1967 they cut two further 45s for Polydor, though only their fourth and final release need concern us.

"Strawberry Window" echoed the Soft Machine's left-field B-side, "Feelin' Reelin' Squeelin'", though the Studio Six track was undoubtedly far poppier in its presentation. Nevertheless, its unconventional baggage — rumbling cellos, sound effects, spoken passages — ensured that this piece of carefully-crafted studio psychedelia was too idiosyncratic to find a place in the pop mainstream. The B-side, "Falling Leaves", was another moody performance that occasionally hinted at the influence of hallucinogenics.

## LORD SUTCH

The activities of the late 'Lord' David Sutch have been amply documented over the years, not least by ourselves — see *RC* 241 for a full UK discography, final interview and tribute feature. But while his enduring contribution to mainstream society may have been as a pomposity-pricking, attention-seeking, fully-fledged British eccentric, it would be inappropriate not to document Sutch's scarcely-acknowledged role as a musical pioneer. Despite borrowing extensively from Screaming Jay Hawkins,

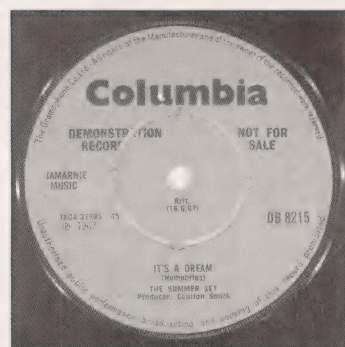


## THE SUMMER SET

Little is unfortunately known about the Summer Set, though the band played extensively on the Continent as well as appearing at many of the London clubs. Their debut single appeared on Columbia in late 1966, but a second 45, produced by the prolific Tony Colton / Ray Smith partnership, is of greater interest.

"Overnight Changes" is worthwhile energetic pop, but the more convincing "It's A Dream" is a haunting slice of atmospheric psych that, like "Itchycoo Park", was actually intended as a pastiche of the flower power genre. I've owned two mint demos, both of which were marred by slight surface noise, which tends to suggest that there was an inherent fault in all promo copies.

Another Summer Set single has emerged recently, a US-only coupling issued by Roulette in the closing months of 1967. The A-side, a cover of the Flowerpot Men hit "Let's Go To San Francisco", is competent enough but lacks the sweeping grandeur of the original. The flipside, however, is something special. A group composition, "'Cos It's Over" is a surging collision of freakbeat and psychedelia with thunderous drums and an effective, double-tracked lead vocal. This track has since been made available on the Tenth Planet anthology "Syde Tryps Six".



## SUNDRAGON

Shortly after the demise of Sands in late 1967, Robert Freeman and Anthony James (previously known as Ian McIntock) recorded some home demos that they then presented to publisher Ronnie Beck. A contract with MGM followed, and under the new name of Sundragon the duo recorded "Green Tambourine", which was issued almost simultaneously with the original US hit version by the Lemon Pipers. Unfortunately a pressing plant strike hampered Sundragon's chances, and their release eventually stalled at No. 50: the Lemon Pipers, of course, were rewarded with a Top 10 UK single. Undaunted, Sundragon recorded another



Lemon Pipers cover in "Blueberry Blue", but despite a similar orchestrated bubblegum psych feel, this weaker song failed to chart. Nevertheless, the minor success of "Green Tambourine" encouraged MGM to commission a Sundragon album, with producer Derek Lawrence recruiting Jon Lord, Ian Paice and Ritchie Blackmore from the nascent Deep Purple to flesh out the group's sound.

The album's highlights included the baroque popside charms of "Peacock Dress" and "Seventeen", while the group's classic version of the Byrds' "So You Want To Be A Rock'n'Roll Star" was bolstered by some blinding Blackmore wah-wah. The LP's most overtly psychedelic track, the infectious "Five White Horses", was issued later in the year (albeit with slightly toned-down effects) as the final Sundragon single.

many of his 60s recordings were, with the aid of producer Joe Meek, genuinely groundbreaking.

Mention should be made of his ahead-of-the-game 1961 revamp of "Good Golly Miss Molly", while even the meanest R&B combos of the era would have struggled to match the distorted, blasting guitar that shaped the 1964 B-side "Come Back Baby". By 1966, he had parted company with Meek, though he stayed with CBS to record one of the earliest UK forays into the psychedelic

sound. "The Cheat", penned by the equally iconoclastic American entrepreneur Lee Hazlewood (see this month's feature), made excellent use of the Eastern drone that had underpinned the Kinks' "See My Friends". However, Screaming Lord Sutch lacked the fan-base of Davies & Co., and was forced to watch as the single became his seventh flop in a row. By way of light relief, the song's B-side, "Black And Hairy", found Lord Sutch in more typical kitsch horror mode, but is hugely enjoyable, nonetheless.



## SVENSK

Despite their Scandanavian name, Jason Paul and Roger Hopkins were based in nowhere more exotic than downtown Bournemouth. The duo recorded a demo of the self-penned "Dream Magazine" in a local church and presented the results to producer Larry Page, who was sufficiently impressed to sign them to his Page One label. (Apocrypha has it that Roy Orbison heard the original demo and urged the group to place it with a name producer.)

Re-recorded with the aid of an organ borrowed from St. Giles Cripplegate (that's a church in London, by the way, not a psychedelic group), "Dream Magazine" was issued as Svensk's first single in September 1967. The track's liberal use of a Bach-derived organ sound was typical of a brief strain of British psychedelic pop (the Ice, Rupert's People, etc.) that followed in the wake of Procol Harum's "A Whiter Shade Of Pale", though the lyrical inspiration behind "Dream Machine" — boy falls in love with glamour mag photo, then discovers the object of his affections doesn't exist — was clearly the Who's recent single "Pictures Of Lily".

The flipside, "Getting Old", is also excellent, and features a similar combination of acoustic guitar and diffident, almost detached vocals. A second single

that coupled "You" with a version of "All I Have To Do Is Dream" wasn't in the same league, and Svensk seem to have collapsed at this point. Jason Paul briefly re-emerged with an obscure Pye solo 45 in 1969, but the world didn't really notice.



## THE SWEET

The Sweet are something of a borderline case for inclusion in this series. Nevertheless, some of their early recordings are likely to appeal to fans of late-60s British pop, and "It's Lonely Out There" — the B-side of their 1968 Fontana debut — is an assured performance with distorted guitar and a typically energetic lead vocal from Brian Connolly.

By the time they switched to EMI in 1969, the Sweet's nucleus — Connolly, bassist Steve Priest and drummer Mick Tucker — had replaced original guitarist Frank Torpey with Mick Stewart. Eschewing psychedelia for a style that encompassed funky bubblegum pop with progressive rock undertones, the group's Parlophone sides were the training ground for a run of RCA glam rock singles that transformed them into early 70s superstars.

Though arguably outside the remit of this series, some of those Parlophone tracks have wider appeal, with "Time" and "The Juicer" strong examples of the guitar-based prog rock/pop sound. Their last EMI flip, "Mr McGallagher", is also worth a listen, though the A-sides from this period have little to recommend them.

By 1971, the familiar Sweet line-up had been established, former Elastic Band guitarist Andy Scott replacing Mick Stewart. After linking up with RCA and the Chinn/Chapman hit factory, the band finally gained commercial success, and no glam rock-era edition of *Top Of The Pops* was complete without the Sweet camping it up on stage as they mimed to production-line hits like "Blockbuster" and "Ballroom Blitz". Despite the death of Brian Connolly, various permutations of the Sweet have continued to perform their hits live throughout the 1990s.



# British Psychedelia Discography Pt.16 SON-SWE

## SINGLES

Current  
Mint Value

THE SORROWS  
SOUND BARRIER  
SPICE  
SPIDER  
SPOOKY TOOTH  
SPOOKY TOOTH  
STATE OF MICKEY  
& TOMMY  
STATE OF MICKEY  
& TOMMY  
THE STATUS QUO

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THE STATUS QUO

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STILL LIFE  
THE STOICS

STUDIO SIX  
THE SUMMER SET  
SUNDRAGON  
SUNDRAGON  
SUNDRAGON  
LORD SUTCH  
SVENSK  
THE SWEET

PINK, PURPLE, YELLOW AND RED / MY GAL (Piccadilly 7N 35385, 6/67) ... £60  
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(Pye 7N 17449, some with '75c Minimum' on B-side label credit, 1/68) ... £8  
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TECHNICOLOR DREAMS / PARADISE FLAT (Pye 7N 17650, withdrawn,  
demos more common [£300], 11/68) ... £700  
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OVERNIGHT CHANGES / IT'S A DREAM (Columbia DB 8215, 6/67) ... £50  
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SONS OF MAN (Oak RGJ 612, plain sleeve, 1967) ... £350

## LPs

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IT'S ALL ABOUT A ROUNABOUT (Island ILP/ILPS 980/9080 [mono/stereo],  
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SPOOKY TOOTH  
THE STATUS QUO

SPOOKY TWO (Island ILPS 9098, pink label, 3/69) ... £25

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(Pye NPL/NSPL 18220 [mono/stereo], 6/68) ... £60 / £50  
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STATUS QUO-TATIONS (Marble Arch MAL/MALS 1193 [mono/stereo], 11/69) ... £25  
STEVE AND STEVIE (Toast TLP2, 1968) ... £25  
BEDSITTER IMAGES (CBS [S] BPG 63087 [mono/stereo], 9/67) ... £70  
GREEN TAMBOURINE (MGM-C[S] 8090 [mono/stereo], 1968) ... £45

Thanks to Robert Freeman of Sundragon and Phil Smee of the Strange Things Library.



# THE GRATEFUL DEAD SO MANY ROADS

PETER DOGGETT REVIEWS THE DEAD'S FIVE-CD  
COLLECTION OF UNRELEASED MATERIAL

**I**t usually takes just a taste of success for the average rock star to turn from an anti-establishment rebel into an aristocrat, protected by flanks of security guards from the people they claim to represent. One minute they're writing outlaw anthems about overthrowing evil bastions of capitalism; the next they're employing £500-an-hour lawyers to prosecute anyone who dares to bootleg their concerts.

Even as middle-aged superstars, the Grateful Dead never chose to conform to that stereotype. They might not have condoned the sale of bootlegs, but they actively encouraged their fans to tape their shows. As the band's guitarist and effective leader, Jerry Garcia, often said, "After we've played the music, it belongs to the audience".

The same democratic spirit has continued to guide their attitude towards their back catalogue. Most of their 60s contemporaries

have kept a tight hold on the keys to their unreleased material. The Rolling Stones, for example, have always refused to allow a single archive track to be retrieved from their vaults.

But the Grateful Dead — both before and after Garcia's death signalled the end of the band in 1995 — have given their fans a constant stream of 'official bootleg' releases. The death of their archivist Dick Latvala, the brains behind the "Dick's Picks" series of concert releases, may temporarily halt the flow. But Deadheads have now been compensated by the release of "So Many Roads (1965-1995)", a remarkable five-CD box set devoted entirely (with one exception) to unreleased material.

The box takes a chronological voyage through 30 years of Dead music, from their first studio sessions in late 1965 to a song from their final concert three decades later. Mixing studio out-takes (including rehearsal takes of the songs they were planning for their next album at the time of Garcia's death) with prime concert performances, it captures the magical, mercurial spirit of a band whose music veered from tight, three-minute garage rock tunes to epic free-form improvisations.

"It is not possible to compile a definitive Grateful Dead boxed set," as the project's supervisors admit. "In some ways, a compilation like this is incompatible with the Dead's tradition of ragged-but-right performances that beg to be considered in real-time, unedited form . . . Think of 'So Many Roads' as a guided tour through a vast region; a six-hour excursion to summits and vistas that are open to further exploration on your own . . . We hope you enjoy the trip." This is one bus that Deadheads daren't miss.





## CD#1 (77.15)

### CAN'T COME DOWN

San Francisco, 3/11/65

#### CAUTION

#### (DO NOT STOP ON TRACKS)

San Francisco, 3/11/65

The Dead briefly shed their original name of the Warlocks for their first studio session, a try-out for the local Autumn label (see *RC* 210). So it was as the Emergency Crew that they recorded six songs, two of which are included here (the others were "Mindbender", "The Only Time Is Now", "Early Morning Rain" and the perennial "I Know You Rider").

With its Dylanesque vocal snarl and blueswailing harp, "Can't Come Down" was quintessential garage punk, right down to its absurdist lyrics: "My hold on reality is starting to slip/Help me to get off this trip". The Dead never sounded more like Mouse & the Traps.

"Caution" was still a long way short of its extended "Anthem Of The Sun" form: in this abbreviated state, cut short by a hamfisted engineer fading the volume, it's a close cousin of Them's "Mystic Eyes", with the added attraction of some Dick Dale guitar rumbling from Jerry Garcia.

### YOU DON'T HAVE TO ASK

San Francisco, 16/7/66

This Dead original was one of the tunes they cut during their February 1966 sessions for their debut single. Five months later they played its tight R&B changes at the Fillmore, with Garcia's solo building on the Rolling Stones' version of "It's All Over Now". They could have been auditioning for the role of San Francisco's equivalent of Love.

### ON THE ROAD AGAIN

San Francisco, 1966

An unspecified hometown gig provided this Yardbirds-style revamp of a folk/blues tune that can be traced back at least as far as the 1920s. The Dead revived it as an acoustic tune in the early 80s (check the "Reckoning" album), and even this electric arrangement betrays its vintage roots.

### CREAM PUFF WAR

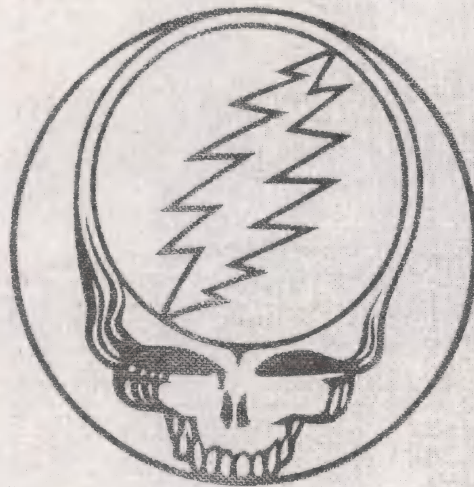
San Francisco, 16/7/66

Months before they cut this tune for their debut LP, the Dead audibly shed their garage punk trappings during their Fillmore West performance. Arthur Lee's Love were the obvious comparison again, but Garcia's lengthy solo tipped the band from R&B into the acidic experimentation that would soon become their trademark.

### I KNOW YOU RIDER

San Francisco, 1966

For the first five years of their career, the Dead's approach to this traditional folk/blues tune paralleled their musical growth. This mid-'66 rendition, taped at the Avalon Ballroom, has been pulled from the unofficial 1971 LP "Vintage Dead". Gone were the Byrds-like folk-rock riffs of their November 1965 studio attempt at the song; now Pigpen's organ rooted the song in garage punk, while Garcia's solo exploded with lysergic intensity, continuing even after the space for his guitar break has passed.



*"So Many Roads" — five CDs of unissued material, two books and six hours of music.*

### THE SAME THING

San Francisco, 18/3/67

As its title suggested, this was a standard Willie Dixon blues moan in the "Spoonful" mould. It was taped at the Winterland Arena the day after the release of the Dead's debut album, during the second of three lengthy sets that night. The world might not have recognised psychedelia in March 1967, but the Dead were already capable of extending a Chicago blues anthem into a mysterious vehicle for dissolving musical structures. Midway through the eleven-minute performance, Garcia's guitar teased and pricked the band into a higher gear, preparing for an exploratory section which hinted at the "Space" antics to come, before falling back into a frantic blues structure which Garcia punctuated like Albert King on acid. Not that he lost his sense of humour, as the final note of the song proved.

### DARK STAR > CHINA CAT SUNFLOWER > THE ELEVEN

San Francisco, 16/3/68

A year later, the Dead had escaped their influences and invented a unique musical landscape, epitomised by the epochal "Dark Star". This early version, the opening flurry of a Carousel Ballroom show, ran for just eight minutes, and only Garcia seemed to have realised its sonic potential, while the transition into "China Cat Sunflower" and its intended sequel, "The Eleven", was more abrupt than they would achieve in later years. But already the band had moved as far beyond their March 1967 experiments as those were from their jug band roots.

### CLEMENTINE

Portland, 2/2/68

Dead guru Neal Cassady died the day that the band slipped this obscure Hunter/Lesh

tune into the shift from "Cryptical Envelopment" into "The Other One". Less a structured song than a weird time signature with lyrics, it would have fitted anywhere onto "Live Dead", without ever establishing its own unique identity.

### MASON'S CHILDREN

1970

At the Miami Pop Festival in late December 1969, the Dead realised the full jamming potential of this Hunter/Garcia song which, its lyricist revealed, dealt "obliquely with Altamont" (the ill-fated outdoor show held earlier that month). This studio out-take from the "American Beauty" sessions could hardly have been more different, with colourful, poppy harmonies and a disciplined structure.

### TO LAY ME DOWN

1970

Another "American Beauty" leftover, this tune was eventually salvaged for Jerry Garcia's first solo LP. In this form, it was closer to the original Flying Burrito Brothers, with its gentle country-rock texture sabotaged by some over-intrusive drumming.

## CD#2 (77.15)

### THAT'S IT FOR THE OTHER ONE

San Francisco, 27/2/69

The four-night stand at the Fillmore West which spawned the "Live Dead" album remains a landmark among Dead fans. This tumultuous version of one of the highlights of that record was pulled from the first set of the opening night; later that evening, the band performed the "Dark Star" into "St. Stephen" sequence heard on the album.





*The Grateful Dead in 1987: Weir, Garcia, Hart, Kreutzmann, Lesh and Mydland.*

## BEAUTIFUL JAM

Port Chester, 18/2/71

The Dead came close to releasing this entire show — Mickey Hart's last with the band for four years — as "Three From The Vault" in the mid-90s. Instead we must settle for this brief extract, an aptly named piece of improvisation which grew out of the debut performance of "Wharf Rat".

## CHINATOWN SHUFFLE

Rotterdam, 11/5/72

One of the last songs Pigpen ever wrote was this speedy blues boogie, debuted (alongside "Two Souls In Communion") on his final outing with the Dead, across Europe in 1972. Two weeks after this performance at the Concertgebouw, he sang it one more time in London — his final lead vocal for the band.

## SING ME BACK HOME

Veneta, 27/8/72

Many Deadheads regard their Field Trip at the Old Renaissance Fairgrounds in Oregon as the ultimate Dead gig (which was partly documented on the unreleased *Sunshine Daydream* film). Their final set at Veneta progressed from an epic "Dark Star" into the unlikely territory of Marty Robbins' cowboy tune, "El Paso", and then into this agonisingly slow and aching rendition of a Merle Haggard prison tune, as passionate and dark as any of Jerry Garcia's ballad performances.

## WATKINS GLEN SOUNDHECK JAM

Watkins Glen, 27/7/73

Faced with a crowd that was already more than 100,000 strong, 24 hours before the outdoor festival in New York state was due to begin, the participating artists displayed different reactions when they were asked to soundcheck. While the Band were reticent to rehearse in public ("What do you want me to do," promoter Bill Graham screamed at them, "ask everyone not to listen?"), the Dead adopted a more practical approach, playing two sets to warm up for their official performance the following day.

This long, rambling jam was the centre-piece of their second soundcheck set, evolving from gentle, improvised jazz changes into a brief shuffle tempo, and then a spacier section which was either the Dead at their

most maddening, or experimental, depending on your viewpoint. On the day, this jam slipped into "Wharf Rat", though there were few signposts along the route.

## DARK STAR JAM > SPANISH JAM > US BLUES

Miami, 23/6/74

All traces of "Dark Star" soon dissolved during this exploratory second-set jam, which followed the first ever airing of Phil Lesh's 'Seastones' games. With keyboardist Keith Godchaux and Jerry Garcia spurring each other on, the band slipped into their familiar "Spanish Jam", an extension of a phrase from "Born Cross-Eyed" which was strangely similar to the riff at the heart of Jefferson Airplane's "White Rabbit". From there it was an easy transition into "US Blues", which would only be released on record four days later via the "From The Mars Hotel" LP.

## CD#3 (77.18)

## EYES OF THE WORLD

San Francisco, 19/10/74

Though they stumbled at first, with Garcia at his most tentative during the first guitar solo, this epic rendition of their "Wake Of The Flood" anthem blossomed into perhaps the definitive performance — seen previously in *The Grateful Dead Movie*.

## THE WHEEL

Chicago, 29/6/76

Plucked from a lengthy jam through "Playing In The Band", this opens in a mood reminiscent of David Crosby's "Laughing" (on which several Dead members had played). When the song emerged, Donna Godchaux lent it a gospel flavour, before the band tripped into an ecstatic jam which culminated in some brittle funk that sounded like a psychedelic James Brown.

## STELLA BLUE

Lexington, 28/4/78

This was Jerry Garcia's most effective vehicle for conveying emotional desolation. Stark, slow and desperate, this rendition (which followed a sequence from "Playing In The Band" through "Drums>Space") was as lonely as music could ever sound.

## ESTIMATED PROPHET

Morrison, 12/8/79

One of the least effective inclusions on this set, this reggae-inflected Weir tune from a show at Red Rocks rambled more than it grooved, fading out as it led into "Eyes Of The World" and the "Space" beyond.

## THE MUSIC NEVER STOPPED

San Francisco, 14/10/80

More effective (because it was less structured) than the tracks before and after it, "The Music Never Stopped" comes from the last night of a two-week residency at the Warfield Theatre. It was plucked from a lengthy sequence which began with "Let It Grow" and "The Wheel".

## SHAKEDOWN STREET

San Francisco, 31/12/84

As the opening number at a New Year's Eve show, this 17-minute journey might have been a groove. On CD, it sits alongside "Estimated Prophet" as the box set's weakest offering, from Jerry Garcia's furry, forced vocal to the unfocused jamming as the Dead slowly warmed their fingers.

## CD#4 (78.25)

## CASSIDY

East Rutherford, 10/11/85

A highlight of the 1980 acoustic sets (as captured on "Reckoning"), Bob Weir's tune resumed electric status in the mid-80s. This slightly ramshackle rendition developed into a fiery, if erratic, jam.

## HEY POCKY WAY

Greensboro, 31/3/89

The Neville Brothers' New Orleans anthem fulfilled the role that "Turn On Your Lovelight" had occupied for the Dead in the 60s, as a muscular dance tune. Brent Mydland's growl was the obvious successor to Pigpen as the band's blues voice.

## BELIEVE IT OR NOT

1988

This Hunter/Garcia tune was given seven live outings in 1988 and 1990, though this performance was cut in the studio during the "Built To Last" sessions — revealing a conventional but unashamedly beautiful cross of country and Southern soul.

## PLAYING IN THE BAND

Monterey, 29/7/88

From its first appearances at the start of the 70s, Bob Weir's "Playing In The Band" was a surefire jamming vehicle. Few renditions matched the visionary, anarchic improvisation of this apocalyptic rendition, a glorious showcase for Brent Mydland's musical prowess.

## GENTLEMEN, START YOUR ENGINES

1988

John Barlow, better known for his lyrical collaborations with Bob Weir, also wrote the words for this Mydland tune, tapping into the keyboardist's self-destructive spirit. Recorded during the "Built To Last" sessions, this studio take was punchy, impassioned and — as a potential Grateful Dead record — completely anonymous.



## **DEATH DON'T HAVE NO MERCY**

**Mountain View, 29/8/89**

The Gary Davis blues lament had been absent for the Dead's live repertoire for almost two decades when Jerry Garcia revived it in front of an ecstatic audience in 1989, complete with an instrumental arrangement reminiscent of Creedence playing "I Put A Spell On You".

## **SCARLET BEGONIAS > FIRE ON THE MOUNTAIN**

**Hamilton, 22/3/90**

The transition from "Scarlet" to "Fire" was a familiar journey for Deadheads, but this magnificent outing proved that, even late in their career, the band could propel themselves into jams that were breathtakingly inspired, eclectic and strangely humorous. This might just be the highlight of the entire set.

## **BIRD SONG**

**Uniondale, 29/3/90**

Or maybe this is the peak, the first tune the Dead ever played with guest saxophonist Branford Marsalis (previously released on an obscure benefit CD). As *New York* critic Eric Pooley wrote at the time: "Marsalis's sax and Garcia's bell-like guitar were somersaulting through the upper reaches of the audible spectrum... while Lesh's bass lines bounded around in the depths. The entire band seemed galvanized by Marsalis's presence." As this set proves, Pooley wasn't exaggerating.

## **JAM OUT OF TERRAPIN**

**Richfield, 8/9/90**

Five weeks after Brent Mydland's death, this was the second night with the Dead for his replacement, Vince Welnick, who voiced the choral segments of the original LP version of "Terrapin Station" on his synths during this exploratory jam.

## **CD#5 (78.42)**

## **TERRAPIN STATION**

**New York, 12/9/91**

Welnick had been joined by semi-permanent guest Bruce Hornsby by the time this solid rendition of "Terrapin Station" was recorded — fading out here just before it moved into "Playing In The Band".

## **JAM OUT OF FOOLISH HEART**

**New York, 18/9/90**

Hornsby and Garcia concocted an improvised duet out of the changes of the Dead's "Built To Last" single, "Foolish Heart" — nearly tripping themselves into the riff for "The Other One" in the process.

## **WAY TO GO HOME**

**Auburn Hills, 31/7/94**

Like Brent Mydland, Welnick was allowed to contribute songs to the Dead's stage repertoire; like Mydland, his material was soulful but somehow at odds with the rest of the band's shows, as this worthy, slightly uncomfortable performance proved.

## **LIBERTY**

**Atlanta, 30/3/94**

Jerry Garcia revamped the melody of a song first heard on a Robert Hunter solo LP, and then introduced it to the Dead in 1993.

As this encore rendition showed, it had the potential to become an anthem, but lacked the internal space to be a Dead classic.

## **LAZY RIVER ROAD**

**rehearsal, 18/2/93**

There was a weighty sense of history to the final songs that Hunter and Garcia wrote, and this emotional tune would have fitted alongside "Black Muddy River". Three days after this rehearsal, it was debuted on stage.

## **ETERNITY**

**rehearsal, 18/2/93**

The same show that introduced the Dead's public to "Liberty" and "Lazy River Road" also brought out this collaboration between Bob Weir, his friend Rob Wasserman and Chicago blues legend Willie Dixon — long awaited on record by Deadheads, and revealed here as a lazy, almost vaudeville blues/jazz hybrid with deceptively simple lyrics.

## **JAM INTO DAYS BETWEEN**

**rehearsal, 9/2/93**

## **DAYS BETWEEN**

**rehearsal, 18/2/93**

These two performances reveal that "Days Between" had the potential to become an onstage epic. The song caught between the lengthy periods of jamming boasted one of

Robert Hunter's most moving lyrics, and a suitably elegaic Garcia vocal to match, as if he was delivering his final testament.

## **WHISKEY IN THE JAR**

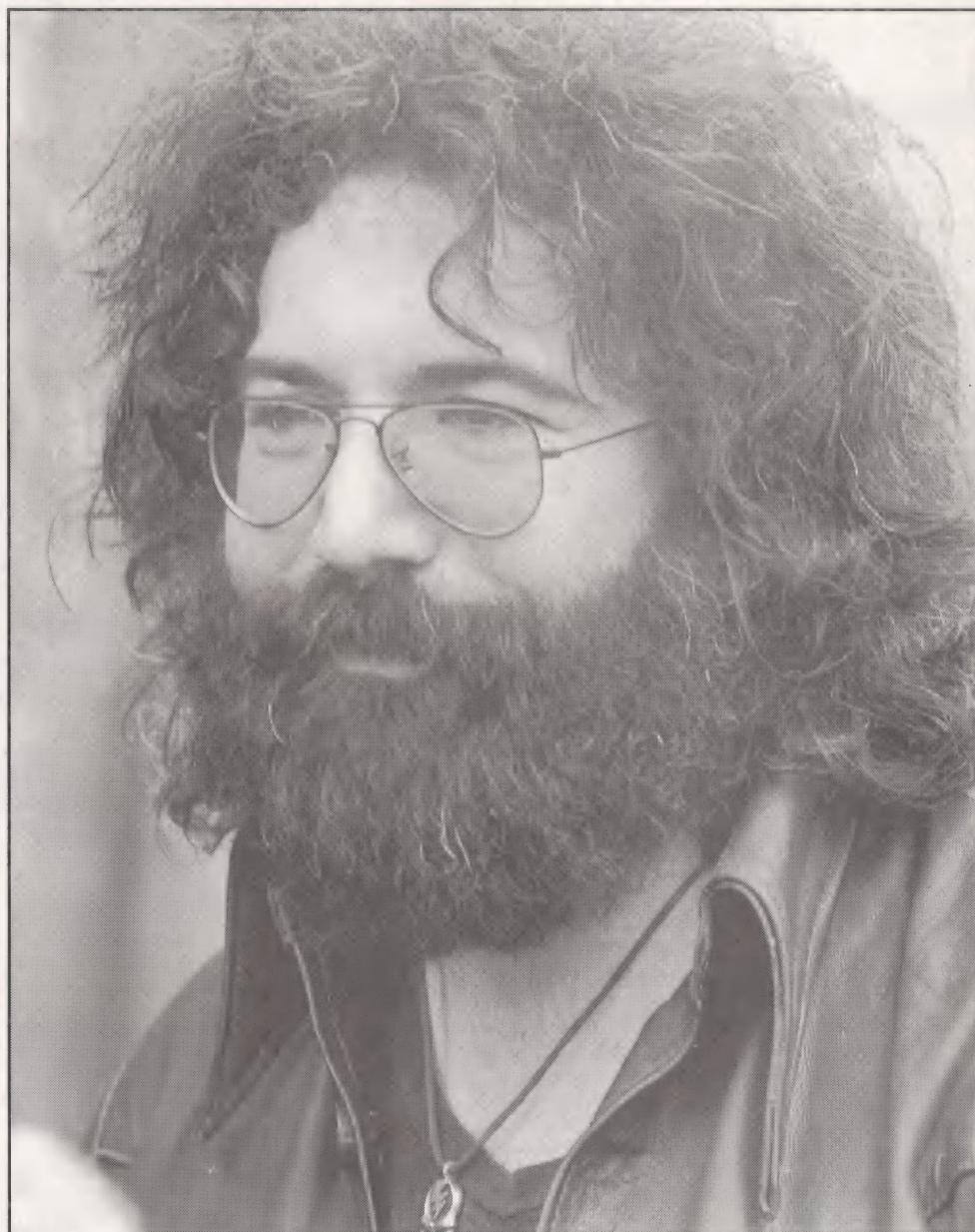
**rehearsal, 16/2/93**

Snipped from a rehearsal tape, this lovely performance found Garcia rediscovering a tune from his bluegrass days, and then guiding the band through a unique rendition. "It's a folk song," he said almost apologetically at the end, "but a cool one"; and so it is.

## **SO MANY ROADS**

**Chicago, 9/7/95**

Some editing was required to prepare it for release, but this emotional Garcia performance was recorded during the band's final show, exactly a month before his death. Robert Hunter's lyrics sound as if they were written for a man facing the end of a journey: "So many roads, I tell you/New York to San Francisco/All I want is one to take me home". The song had the makings of an anthem, maybe because of its debts to Paul McCartney's "Maybe I'm Amazed" (the chord changes and first guitar solo) and Bob Dylan's "Knockin' On Heaven's Door" (the backing vocals and long finale). It's the perfect climax to this six-hour exploration of the Dead's vaults.





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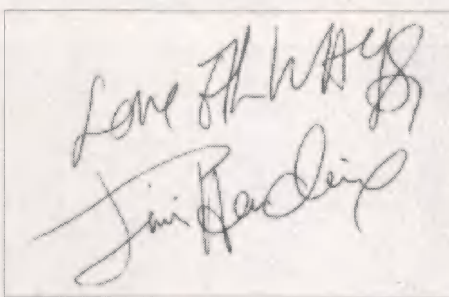
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# THE VERY SPECIAL WORLD OF LEE HAZLEWOOD

HE SINGS, PRODUCES, WRITES AND ARRANGES, AND HAD NO. 1 HITS WITH NANCY SINATRA. KIERON TYLER MEETS THE LEGENDARY GENRE-STRADDLING ICON

**L**ee Hazlewood is one of pop's great cult figures. Usually shunning publicity, he only recently seems to have become aware of his legions of fans, or 'addicts' as he calls them. Although his career in music took off with 1950s hits for Sanford Clark and Duane Eddy, his mid-to-late-60s output invariably draws most attention. *RC*'s discussion with Hazlewood about his career is an important one — he says that this is the last interview he'll ever give. It's complemented by an overview of his recordings.

Hazlewood's status stems from his best known work — with Nancy Sinatra, who hit the top of the charts with his "These Boots Are Made For Walking". As the composer of "Boots", his reputation as a maverick would seem assured. But the novelty value of this ode to sex and domination is given a whole new context after hearing their 1968 duets which are stranger than most psychedelia of the period.

Chief among these is the beautiful enigma

"Some Velvet Morning". A brooding atmosphere is suffused with lyrics veering between barely cloaked smut — "Some velvet morning when I'm straight, I'm going to open up your gate" — and an apparent parody of the flower power concerns of the day — "Flowers growing on a hill, dragon flies and daffodils, learn from us very much, look at us but do not touch, Phaedra is my name". All this backed by an eerie orchestrated drone that abruptly switches to waltz-time. The counterpoint between Hazlewood's trademark gravelly *basso profundo* and Nancy's detached child-like intonation is similarly strange.

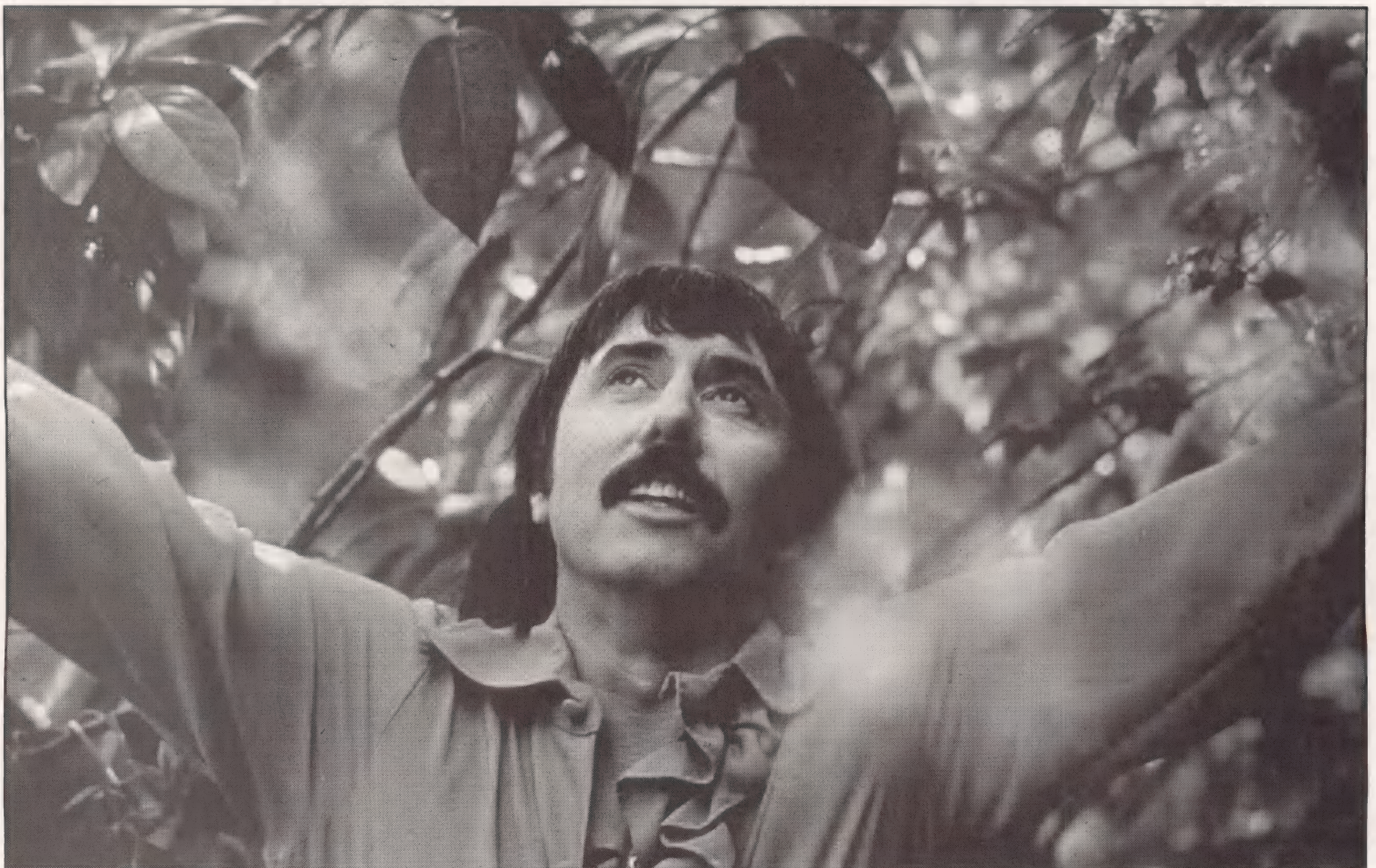
Unlike other cult figures, Hazlewood isn't an obscure artist who failed to fulfil his potential. His solo records appeared on major labels. In the second half of the 60s he was at the nexus of showbusiness and the music industry and worked with Frank Sinatra, his daughter Nancy, and wrote for Dean Martin. Phil Spector, Gram Parsons and the Jesus and Mary Chain also crop up in his story.

Then there are his solo albums. Exchanging hands for as much as \$150 apiece, these

range from the über-Johnny Cash "country exotica" (as Sonic Youth's Thurston Moore put it) narrative of 1963's "Trouble Is A Lonesome Town", through 1968's loungey jazz-adelic "Love And Other Crimes", to 1971's intense and vitriolic "Requiem For An Almost Lady". As a music business professional Hazlewood went wherever his muse took him — witness "Sugar Town", Nancy Sinatra's ode to LSD.

When Nick Cave brought Hazlewood over from his Florida retreat last June to play London's Festival Hall, all the Australian troubadour would offer in explanation for Hazlewood's inclusion on the bill was "it's the music".

Hazlewood was promoting his latest album, the elegantly-titled "Farmisht, Flatulence, Origami, Arf!!! And Me", released on Smells Like, the label run by Sonic Youth's drummer Steve Shelley. At that show, Hazlewood, in his cowboy boots, jeans and sweatshirt, looked like an unlikely object of devotion for the packed Festival Hall. It had to be a very special artist that could pull off smokey, late-night versions of standards like "Makin' Whoopee",





"Try A Little Tenderness" and Fats Waller's "Ain't Misbehavin'" to a rapt audience, which included Jarvis Cocker, Bobby Gillespie and Tindersticks. Naturally enough, for a consummate showman like Hazlewood, this one-off appearance was received like Moses handing down the tablets.

## Early Days: Hello Music Business

Barton Lee Hazlewood was born to Gabe and Eva Hazlewood in Mannford, Oklahoma, on 9th July 1929. As the son of an itinerant oilman, he had spent time in McClain, Texas, and both Fort Smith and Paris, in Arkansas, by his teenage years. He initially attended high school in Texas, first in Port Nechez, then in Huntsville. Graduation was followed by a Pre-Med course at Fort Worth's Southern Methodist University. In June 1950, after finishing his studies, Hazlewood was drafted into the army and served 18 months in Korea. Contrary to what has been written elsewhere, Hazlewood says he was never an armed forces DJ and had just one spell in the army, not two.

On his discharge, Hazlewood began a two year course at the Spears Broadcasting School in L.A. He'd also begun to write songs, and his first known composition, "Four Bell Love Alarm", was registered for copyright in November 1953. In 1954, immediately after the course, Hazlewood spent a year as a country DJ at KCKY in Coolidge, Arizona. Duane Eddy, a transplant from New York State, played regularly on Hazlewood's show as the guitarist in a country duo, the Pinal County Twisters. Hazlewood gave Duane a regular supply of country records liberated from the station's collection and also drove the duo to live shows. At a show at Phoenix's own Madison Square Garden, Hazlewood met Al Casey, the pedal steel guitarist in the house band, the Sunset Riders.

In 1955, Hazlewood added production and label ownership to his resumé. His first production was a mid-'55 Pinal County Twisters session at Ramsey's Recorders in Phoenix. Two tracks, "I Want Some Lovin' Baby" and "Soda Fountain Girl", were custom-pressed on the L.A. label, Preston.

Around this time, Hazlewood left KCKY and began eight months at Phoenix station, KRUX. After KRUX changed their format Hazlewood moved to KTYL in Phoenix, where he stayed for almost three years. The move into label ownership began in September 1955 when he signed country singer Jimmy Spellman to his new VIV label. Spellman's debut 45, "Give Me Some Of Yours", was out by the end of the year.

By 1956, Hazlewood was a DJ, songwriter, producer and label owner — a burgeoning music business professional. All he needed was a chart hit. Early in 1956, Casey, who Hazlewood had used on Spellman's VIV sessions, came up with "The Fool", based



around Howling Wolf's "Smokestack Lightnin'" riff. Casey's high school friend, Sanford Clark, was brought in on vocals and it was released in May 1956, on MCI, a label part-owned by Floyd Ramsey of Ramsey's Recorders. It was picked up by a DJ in Cleveland, Ohio, leased out to Dot Records and reached No. 7 in August 1956. Clark's follow-up was leased to Dot as was an Al Casey instrumental single. This success would be Hazlewood's gateway to the music business.

## Hello L.A. Hello Retirement

Bolstered by the financial gains from "The Fool", Hazlewood hired a promo man in L.A. and managed to get his song "Why Did I Choose You" onto a Pat Boone EP. In January 1957, Dot offered Hazlewood a job as producer and he and his family moved out to L.A. The deal with Dot was non-exclusive, which meant Hazlewood could keep the publishing for material he'd written, in addition to releasing anything Dot passed over.

**"Every year I move so people  
can't find me. I like to  
live places where nobody  
has heard of me"**

In the meantime, Duane Eddy had secured the rhythm guitarist spot in Casey's band and released the Hazlewood-produced "Ramrod" on the Arizona-based label, Ford. Despite the credit, it was actually Al Casey who played on this first Duane Eddy 'solo' release. Back in Phoenix, Floyd Ramsey had taken Hazlewood's advice on competing with the sound of L.A. studios and found — with Hazlewood helping

out in the search — a grain tank which became a fine echo chamber, after being stuck outside Ramsey's new Audio Recorders studio. Hazlewood quickly realised that he was marking time at Dot, so he hooked up with publisher Lester Sill, whose partnership with Leiber and Stoller had just come to an end. Together, they formed Gregmark publishing (named after their sons). With finance from the Bihari Brothers' Modern Records, they went out to Phoenix to record Duane Eddy and sign country singer Loy Clingman, who had been on VIV. Hazlewood was also busily getting his compositions further afield — B.B. King recorded his "Don't Look Now, But I've Got The Blues".

Hazlewood and Sill recorded Duane's "Movin' And Groovin'" at Audio Recorders but Dot passed on the track. They leased it out to Philadelphia label, Jamie, which then released Hazlewood's unofficial debut single, "Pretty Jane" / "Want Me" — credited to Mark Robinson.

Hazlewood's frustrations with Dot came to a head after label-owner Randy Wood wanted Sanford Clark to record in a smoother, Pat Boone, style. Early in 1958, Clark signed with Jamie. His association with Hazlewood continued up to the late 60s, with the release of the "Return Of The Fool" LP, in 1969.

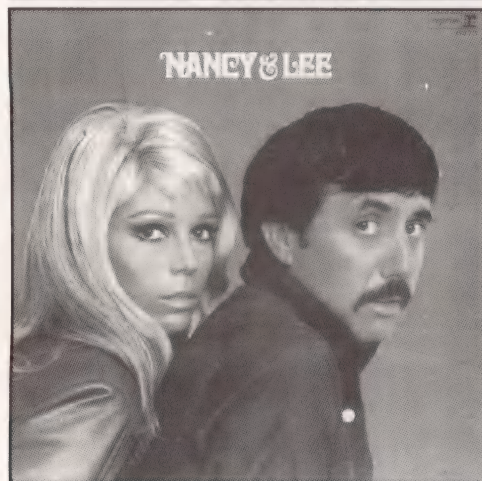
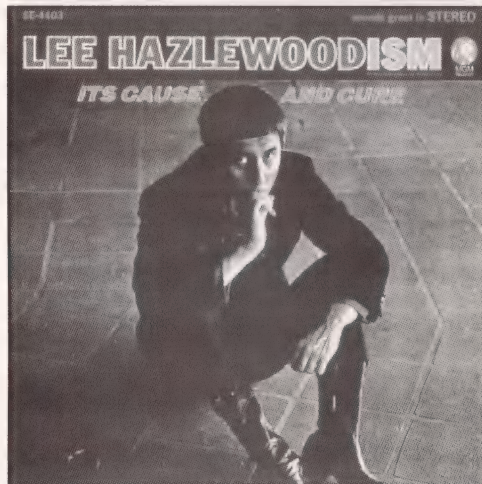
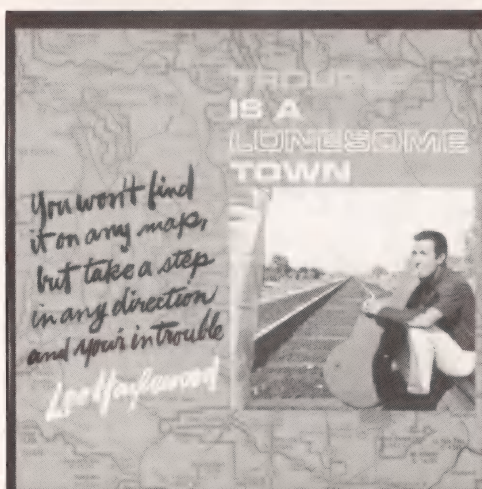
Duane Eddy's follow-up to "Movin' And Groovin'" was "Rebel Rouser", a Hazlewood / Eddy co-composition which charted nationally in July 1958, reaching No. 6, and No. 19 in the UK that September. After this success, the tables were turned and Eddy hit the road backed by Al Casey's band — renamed the Rebels — with Al on bass. "Rebel Rouser" had proved that Hazlewood wasn't a chart one-off.

In a move to avoid leasing masters out, Hazlewood and Sill formed the Trey label in 1959. It debuted with a single by the Spector's Three (Russ Titelman, Annette Merar and future Grass Roots member Warren Entner), produced by Phil Spector. Sill had recently taken Spector on in an attempt to repeat the success of the Teddy Bears' "To Know Him Is To Love Him", a chart success for the young Phil in autumn 1958. Trey continued into 1961 with 14 singles by Sanford Clark, Loy Clingman and Donnie Owens.

In 1960, Jamie released Hazlewood's official debut single, "The Girl On Death Row". This film tie-in was followed by "Della" / "Don't Cry No More", a 1961 one-off single for Smash. The Gregmark label — also run by Hazlewood and Sill — debuted in 1961. Its most notable releases are five singles by the Paris Sisters. The second, "I Love How You Love Me", was a Phil Spector production which hit the charts in October 1961. In 1962, Duane Eddy moved to RCA and worked without Hazlewood for a time.

1963 saw Hazlewood take on the two big trends of the day — folk music and surf music. He addressed the folk craze with the Shackelfords, who were Hazlewood, his producer friend Marty Cooper, and whoever else





From the top: Lee's recently reissued debut LP, "Trouble . . ."; the "Very Special World" LP including Lee's own version of "These Boots"; "Lee Hazlewoodism" and "Nancy & Lee".

Cooper could find. Their debut, "A Stranger In Your Town", released on Mercury during spring 1963, was originally intended as a bit of fun. But things became more serious when the single hit the charts and a follow-up was required. An album, "Until You've Heard The Shacklefords, You Ain't Heard Nothin' Yet", duly followed later in the year. Capitol issued further Shacklefords singles in '65 and '66, as well as a second LP, "The Shacklefords Sing". They also turned up on Hazlewood's LHI records in '67 and '68.

Al Casey's "Surfin' Hootenanny" arrived on Stacey in June 1963. Penned and produced by Hazlewood this single hardly sounds like a surf music, but was followed by a convincing surf LP of the same name that September. It included five Hazlewood compositions in addition to the title track. Among these was "The Hearse", a prime surf instrumental. Colorado surfers, the Astronauts, released Hazlewood's "Baja" on RCA, in July 1963. Their debut album, "Surfin' With . . ." included Hazlewood's "Movin'" and "Batman", which had nothing to do with the (later) TV series.

The culmination of all this work was Hazlewood's first solo LP, "Trouble Is A Lonesome Town", released in late 1963 by Mercury — the Shackleford's label. Similar in spirit to the popular Andy Griffith TV show of the day, each track was preceded by a spoken word introduction telling the story of the characters living in the fictional town of Trouble — the map on the cover is of Colorado. Hazlewood was a natural storyteller. With no supporting singles sales must have been low.

In 1964, Hazlewood only surfaced once, to produce a Sanford Clark single for Warner Brothers. This surprising retreat is explained in the sleeve notes to 1966's "The Very Special World Of Lee Hazlewood": "I retired because every record I heard in the Top 40 was by the Beatles. I thought the record industry had taken a ten year step backwards". The notes go on: "he was drawn out of his retirement to produce records for the Reprise label".

### Back From Retirement: Hello Showbiz

Hazlewood returned to the music business with "The NSVIPS" (Not So Very Important Persons), released on Reprise in 1965. This acoustic sequel to "Trouble" included a remake of that 1964 Sanford Clark single, "Just Bluesin'", and a song which posed the question "Have You Made Any Bombs Today?". Even in the growing protest climate of mid-1965 this LP was going to be cult favourite at best. It was swiftly followed up by "Friday's Child", which included Hazlewood's own version of Sanford Clark's "The Fool" and "Houston", a recent Hazlewood-penned hit for Dean Martin.

Hazlewood made up for lost time with a vengeance by producing three Duane Eddy LPs, "Twangsville" on RCA, and the two Colpix follow-ups, "Duane A Go Go" and "Duane Eddy Does Bob Dylan".

Hazlewood also worked on a Reprise project with a wider appeal than his solo LPs. The teenage trio, Dino (son of Dean Martin), Desi

(Arnez junior) and Billy (Hinsche, later associated with the Beach Boys), had appeared on TV after allegedly being discovered rehearsing in Dean Martin's basement. Reprise producer Jimmy Bowen asked Hazlewood to produce them, and the resultant hit, "I'm A Fool", merged folk-rock to the "Louie Louie" riff. (Incidentally, "I'm A Fool" was originally released in late 1964 as an Astronauts B-side).

In late 1965, Hazlewood teamed up with Nancy Sinatra for the first time, a relationship which spawned no fewer than six Reprise albums between 1966 and 1969. Their first collaboration, the folk-rocker "So Long Babe", gained some airplay but wasn't a hit. The follow-up, "These Boots Are Made For Walkin'", bounded up the charts to No.1 on both sides of the Atlantic in February 1966. Nancy became Hazlewood's ticket to the charts and their partnership produced some fabulous records — check out 1967's

**"I don't like people  
dancing to my music"**

stomping, fuzz-ridden single "Lightning's Girl".

While Nancy was riding high on the charts, Hazlewood continued his solo releases. He'd left Reprise and 1966 saw MGM release "The Very Special World Of . . ." album. MGM followed this up in 1967 with "Lee Hazlewoodism, Its Cause And Cure", a highlight of which is the cod-Spanish "José", the story of a bull-fighter. The final MGM LP was 1968's autobiographic "Something Special", which included "Mannford, Oklahoma", about Lee's birthplace, and "Fort Worth", a reference to his university.

Despite this massive workload Hazlewood managed to set up LHI (Lee Hazlewood Industries) Records, which debuted in 1966 with "Determination", by Texan folk-rockers the Kitchen Cinq (pronounced the English way, of course). LHI's weird selection of singles ranged from the Shacklefords to obscurities by Virgil Warner, Buddy Long and Don Rollins. For many collectors, LHI stands out for two reasons. Firstly, the amazing garage punk single "Invisible People", by the Hamilton Streetcar. Secondly "Safe At Home" — recorded July and November 1967, released April 1968 — the only album by Gram Parsons's country outfit the International Submarine Band. They berthed at LHI after Hazlewood's producer partner, Suzi Jane Hokem, saw a rehearsal and suggested that LHI sign them. Despite having little involvement in "Safe At Home", Hazlewood managed to rustle up some sleeve notes from Duane Eddy: "Nashville needs to get some fresh air. What would happen if this group did the 'Opry'?. Judging by the Byrds ill-fated attempt, little. Hazlewood's musical net was cast even wider during 1967 when he contributed to the soundtracks of three Hollywood films. *Tony Rome* was a Frank Sinatra private eye murder mystery. *The Sweet Ride* attempted to mix bikers with the surf movie. The third film, *The Cool Ones*, was a satire of the pop business, with Roddy McDowell as a washed-up teen idol attempting a comeback. Hazlewood also brought Duane Eddy to Reprise in 1967, for two albums, "The Biggest Twang Of Them All", and "The Roaring Twangies". These achievements were overshadowed by "Something Stupid", a whimsical



duet between Frank and Nancy Sinatra, produced by Hazlewood and Jimmy Bowen. It rose to the top of the charts, again both in the US and the UK, in March 1967.

Barely pausing for breath Hazlewood followed MGM's "Something Special" with a one-off solo LP for Reprise in 1968, "Love And Other Crimes". This sombre collection rates as one of Hazlewood's finest releases. The fabulous "Nancy And Lee" album was also released in 1968. This contained the aforementioned "Some Velvet Morning" and a host of similarly classic songs, such as "Ladybird" and "Sand", with its backwards guitar, autoharp and grinding noises.

In 1969, Hazlewood put the brakes on a little. Only two albums bearing his name were released. The first, "The Cowboy And The Lady", was a collection of amusing duets with Swedish actress Ann-Margret. In common with its follow-up, Hazlewood's solo "Forty", "The Cowboy . . ." was made up entirely of cover versions. The Shel Talmy produced "Forty" was a new type of Lee Hazlewood record, a reflective recording which not only ruminated on the onset of middle age, but also courted the singer-songwriter market with material from the likes of Randy Newman.

The dalliance with film soundtracks was followed by Hazlewood's acting debut. *The Moonshine War*, released in 1970, was a prohibition-era drama set in Kentucky. A big screen appearance was a fitting culmination to the five years since Hazlewood's return from "retirement". He wouldn't maintain such a high profile with his next move.

### Sweden: Hello Obscurity

Hazlewood had visited family in Sweden in 1969 and liked it so much that he moved there. He spent much of the next 20 years in Sweden, with shorter stays in Paris and London. He released a bewildering array of records during this period; most confined to

Sweden and remain so obscure that few have heard them.

The first musical evidence of Hazlewood's association with Scandinavia was "Cowboy In Sweden", the soundtrack to a 1971 TV special directed by Torbjorn Axelmann. Issued on LHI in Sweden, it also gained a US release. Hazlewood's second album of 1971, "Requiem For An Almost Lady", was supported by another TV special. In common with 1963's "Trouble Is A Lonely Town", "Requiem . . ." had a country flavour where each track was preceded by a spoken word intro. However, the subject matter was altogether different. The Jesus and Mary Chain took such a fancy to the typically scathing "I'd Rather Be Your Enemy" that they covered it. Bizarrely, "Requiem . . ." was released by UK Reprise with no corresponding US issue.

The next year, 1972, was just as busy. Hazlewood was reunited with Nancy Sinatra for the UK hit single "Did You Ever" and its parent LP, "Nancy and Lee Again". Recorded at Frank Sinatra's studio, this fine album failed to capture the imagination of the public in the same way as the duo's 60s work. "Nancy And Lee Again" was followed by "13", a Swedish-only release which dabbled in soul music. Hazlewood's work for 1972 was rounded off by his appearance in Axelmann's film *Smoke* (shot in '71), accompanied by yet another Swedish-only soundtrack LP.

Sweden was obviously proving a great muse for Hazlewood and 1973 saw no let up. Another two TV specials were broadcast. First was January's *Nancy And Lee In Las Vegas*, followed by *NSVIPs*, not a dramatisation of the 1965 album, but a new vehicle, with lyrics by Harry Chapin. *NSVIPs* went on to win the Golden Rose of Montreux at the Swiss

television festival. Despite this success, American TV networks passed on it. And as if this wasn't enough, two more LPs hit the racks in '73. "I'll Be Your Baby Tonight" was another Swedish exclusive and included a remake of "She Comes Running" (first heard on 1968's "Love And Other Crimes") and a duet with Ann-Kristin Hedmark on the title track. Its successor was "Poet, Fool, Or Bum?", another

mature singer-songwriter effort, produced this time by Jimmy Bowen, and featuring a cover of Leonard Cohen's "Come Spend The Morning". "Poet?" gained a release in both the US and the UK, and even earned Hazlewood a rare review in the *NME*. "Bum" was the intelli-

gent and insightful verdict.

The incredibly prolific output continued into 1974. Swedish CBS released Hazlewood's one and only live LP, "The Stockholm Kid Live At Berns". A medley of 60s Nancy and Lee songs was complemented by two previously unheard tracks — one being a cover of James Taylor's "Fire And Rain"! Picking up the pace, 1975 saw two more albums. "A House Safe For Tigers" was a film soundtrack and "20th Century Lee" featured covers, including some Swedish material.

Taking a breather for a year, Hazlewood's next record was 1977's country-centred "Movin' On", for Swedish Polydor. His next album of 1977 was the German recorded "Back On The Street Again". "Back . . ." was followed by two singles for US MCA in 1979 and 1980. The first A-side, "Dolly Parton's Guitar" had been heard on "Back . . .", but otherwise the three remaining tracks were non-album ones. These were Hazlewood's last solo ventures until 1999's "Farmisht . . .".

Hazlewood isn't letting anyone know what he was doing between 1980 and 1993 when he returned to the studio for "Gypsies And Indians", made with Finland's Anna Hanski, and only issued in that country. Finnish TV aired a video of the title track but the exposure stopped there. Hazlewood's appetite for music must have been whetted again, because in May 1995 he upped from his Spanish hideaway and set out on a US tour with Nancy Sinatra. This event became even more unlikely when they appeared before grunge-fixated teens at that July's Lollapalooza Festival. Despite being announced, the pair didn't play at London's Forum, although they did play in Sweden. Around this time, the English music press reported that the Jesus and Mary Chain were set to record with Hazlewood. We've yet to hear whether they actually did or not.

Lee Hazlewood's gradual return to the music scene was capped by Sonic Youth's Steve Shelley meeting Hazlewood backstage at New York's Limelight on 5th May 1995. Steve worked hard to get a deal whereby he could reissue Hazlewood's rare and highly collectable archive material on his Smells Like label. In addition to the reissues, Shelley has issued Hazlewood's new album "Farmisht . . .", which, uncharacteristically, Hazlewood has promoted. Armed with notes spanning his 40-year career, *RC* caught up with Hazlewood after the Festival Hall show.

**"It's hard to say no to Sinatras, they're just good at what they do"**

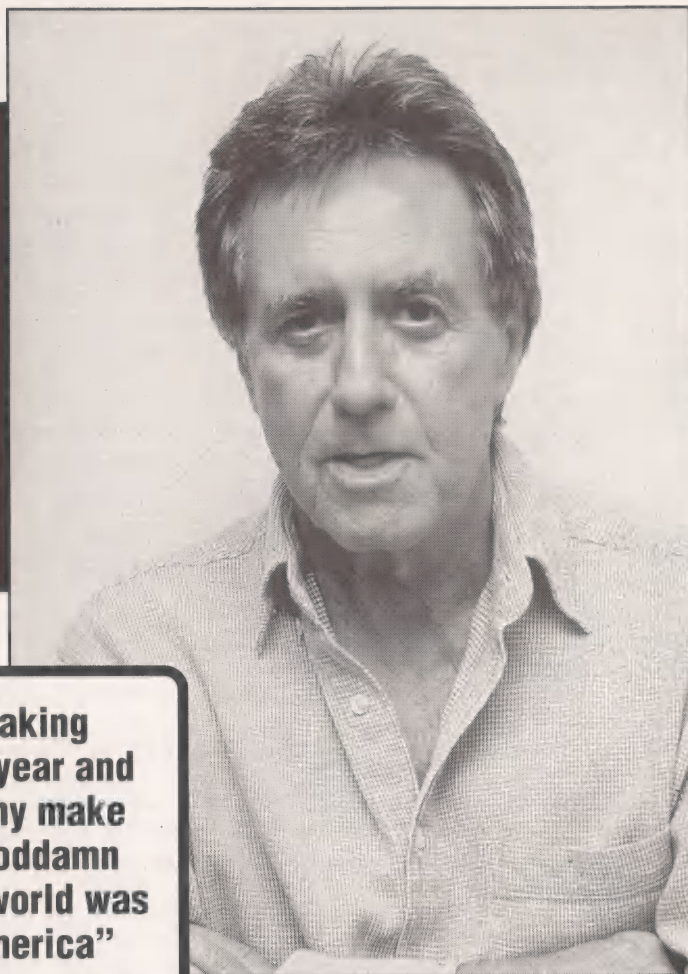


Hazlewood with his successful collaborator, Nancy Sinatra: "it's hard to say no to Sinatras".



# THE RECORD COLLECTOR INTERVIEW

## LEE HAZLEWOOD The last interview?



**Y**our album, "Farmisht . . ." has been a long time in the making. Whose idea was it?

Al Casey's, he produced it and it took me about three-and-a-half years. I wanted to call them two-beer songs, 'cause my dad would have two beers, come home from the union hall and we'd hear him singing one of these old songs. He sang an octave lower than I did. I just knew them as a kid. It took quite a while to get something I could stand, and something Al could stand 'cause he's such a damn musician.

**Would you consider yourself a musician?**

I never was a musician and I don't play anything. I hold a guitar and write songs, but my guitar playing has increased piano sales about 10% in America.

**Would that affect you when you're producing records?**

I do know music and I do know what's best for the artist and what complements the artist, and if you don't learn that, you're not much of a producer. Arrangers used to hate me — 'I wrote this beautiful string line', and I'd say 'it gets in my singer's way, it's out'.

**Do you read music?**

More than I do the paper.

**I was struck by the Western Swing feel on "Honeysuckle Rose" on "Farmisht . . ."**

Isn't that fun? Al loves Western Swing, so did my dad. I like Bob Wills and that sort of stuff.

**Were you playing that sort of music on your mid-50s radio shows?**

I was supposed to, but instead I played Little Willie John, Howling Wolf. The owner would get mad, but the ratings went up. He said "I hate your music but I love your ratings". I was just a smart-ass kid who didn't want to play Perry Como and Bing Crosby.

**Why did you start VIV Records back in the 50s?**

For some of the local artists that we thought were good enough to be on major labels, three or four of them ended up on major labels. We'd press a thousand and we'd sell a thousand. That'd just about get the money for our sessions back, so we could make another record by somebody else. We ended up selling 800,000 of "The Fool" by Sanford Clark. The orders

**"I just stopped making records for about a year and a half, I retired. Why make 'em? Every lousy goddamn British group in the world was on the charts in America"**

**Lee on the British invasion**

came in from everywhere, we had to lease it out to Dot. I was trying to make a country record, because it was difficult to get in the pop thing at that time. Some disc jockey called me from Ohio, I said "I didn't know they played country music in Ohio", and he said "It's not country, it's pop". I said "I knew that" — I didn't know that.

**How did you hook up with Lester Sill?**

I was working for Dot which I hated, I was trying to quit every week. Lester came to me and said "I really like the way you're writing, I'll give you the same deal I had with Leiber and Stoller, they paid me 15%". I said that I wouldn't want a partner that I paid less than 50%, and after Lester got off the floor we started our partnership.

### INDEPENDENT

**The Spector's Three, produced by Phil, were on Trey.**

Yeah, he also released stuff on Gregmark. He did the Paris Sisters' "I Love How You Love Me". Lester took it around to everybody to try and lease it and nobody liked it. We released it independently, and had a hit, but Phil was interested in other things. But it was good for Phil.

**What made you leave the back room to record under your own name?**

The guy that ran the music department at AIP (American International Pictures — famous for quickie exploitation films) said "We have this really weird movie, Lee, I want you to come and see it". I said "I don't really like AIP movies, they're cheapies". "Well you'll see this one, it's got Debra Paget in it". I said "I'll

be over this afternoon" — Deborah Paget was pretty hot in those days. "It's called *The Girl On Death Row* — could you write something for it?". I cut him the demo and he wanted to use it in the film. So that was the start of my illustrious singing career — except about three weeks before it was released the title (of the film) was changed to *Why Must I Die?*

**How did your group, the Shacklefords, come about?**

That happened one afternoon over at my house, over a bottle of Scotch. Marty Cooper and I, we were just sitting around, a bunch of people banging on guitars. I said "I've got something for you Marty, finish it — 'Stranger In Town, Stranger In Town'". Marty started adding parts. He wanted to cut a demo, so we took the people there, Jack Nitzsche's wife Gracia, and another guy. I forgot all about it, and about a week later Marty called and said "We got a record deal with Mercury, what are we going to call them, we need something folksy?". I said "How about Naomi's (Hazlewood's then wife's) last name — Shackleford?". So we went in and did it right, and got a damn hit out of that silly song.

**Were you involved in the Shacklefords up to the late 60s?**

Marty mostly set it up himself and I just came and did my part. I was certainly on every record, but I made myself available when he wanted to do it.

**At around the same time you dipped your toe into surf music.**

I didn't care anything about surfing music. I wrote "Surfin' Hootenanny" for Duane (Eddy) — but I think we had some little problems. So I said to Al, "Do you want to record this song?", and he said it was really a dumb song. I said "Al — hootenanny, that's folk music, and we've



got 'Surfin' Hootenanny'. That ought to be something good".

So we got the girls, Darlene Love and all of them that sang for Spector, that sang for everybody. Six great background singers that could make any corny song sound like it was Ray Charles doing it. "Surfin' Hootenanny" was a joke, but a good joke.

**The next thing along was your solo LP "Trouble Is A Lonesome Town".**

That was a demo, I didn't know it was a concept album. I wrote a complete story of a make-believe town, and took it to everyone I knew, and they all turned it down. I took it Jack Tracy, the West Coast head of Mercury, a good friend, but he was the idiot that took the Shacklefords. He said "I just played this for my wife, this is the sharpest brightest thing I've heard out of you or anyone else. Is it finished?". "As far as I'm concerned, it's a good demo", and he said "I think it goes out like this". They (people in the business) thought it ought to be a television show — "What a great idea for a television show, blah blah blah", it's all bullshit. Of course they wanted to bring in a bunch of idiot hack writers from New York.

**What was your reaction to the British Invasion?**

I just stopped making records for about a year and a half, I retired. Why make 'em? Every lousy goddamn British group in the world was on the charts in America.

**Why did you return to recording with the NSVIPs on Reprise?**

That was the result of (label head) Mo Ostin loving "Trouble". He said, "Why don't you do something like that for us, Lee?"

**You produced Dino, Desi and Billy for Reprise.**

I did it as a favour to Jimmy Bowen, my next door neighbour, knowing that working with two 12-year-olds and a 13-year-old is gonna make you want to slit your wrists. These kids made one appearance on the Dean Martin show, and they got 30 tons of mail, and I said "I really don't want to do this Jimmy", and he said "you've got to, I'm too busy". So I charged him a lot of money. My contract was — it's up to me to drop the contract, not for you to pick it up. They were hell to work with. They later apologised to me when they got to be young men.

**So how did you end up working with Nancy Sinatra?**

That was Jimmy Bowen. I said "I'm tired of second generation artists", and he kept on and on and on. So I went over to her house, and it's hard to say no to Sinatras, they're just good at what they do. They had several of my friends over there, and strategically placed bottles of Chivas around the room. Mama, that's what I always called Nancy senior, had made some Italian food with slight country taste to it, the only Italian food I ever had in my life that I liked, and Lee had a Scotch or two, and you can guess who walked in the door, introduced himself and said "I'm glad you two are working together".

So I said I'd do one. Even though we only sold about 60,000 with "So Long Babe", I thought this song I had written for her would sell at least three times that. A beautiful song called "The City Never Sleeps At Night". She learned the new song, and we're through with it, just sitting around, and we started singing some suggestive Texas songs for fun and she's just breaking up 'cause she's never heard any

of this stuff before, and I said "I've got the greatest Texas love song you've ever heard in your life, I've only got two verses" and I sang her "Boots". She said "I want to record it", and I said "You can't, because it's dirty". On the way to the date Nancy called me in the car — believe it or not I had a phone in the car — and I said "I never did the other verse to the song!". So from my house in North Hollywood to the studio on a good afternoon is about seven or eight minutes tops — that's where the middle verse to "Boots" was written.

**Did it seem like a weird follow-up to the folk rock of "So Long Babe"?**

It was weird, weird, weird anyway. The musicians would go, "What is it? — a four-chord cowboy song?"

**The "Nancy And Lee" LP contains some extraordinary material — like "Some Velvet Morning".**

I had problems with people telling me "I really like the song you wrote Lee, you can really dance to it". I don't like people dancing to my music. I was being very contrary. The

next thing I sat down to write happened to be that song and I go — "Dance to this, sons of bitches". What started me is that every night I read to my children the Greek mythology stories, I thought they were a lot better than all those fairy tales that came from Germany that had killings and knifings. There was only about seven lines about Phaedra — she had a sad middle, a sad end, and by the time she was 17 she was gone, she was a sad-assed broad. So bless her heart, she deserves some notoriety, so I'll put her in a song. The meaning is that it's the saddest of all Greek goddesses, so little is known about her except that she was so miserable, but what a great lady.

**It's an odd LP, because on the one hand you've got songs like that but also, say, a cover of "You've Lost That Lovin' Feeling".**

Nancy wanted to do that.

**I'm not quite sure about that.**

You're not sure about it — I was less sure about it, and Nancy, to make me very happy, brought Bill Medley down to the session,







Lee gets chummy with two admirers in this "Cowboy In Sweden" still.



Lee was fond of the odd ciggie while presiding over studio sessions.

when I'm doing the overdubbing. That's really wonderful, huh?

**Was that a good idea?**

Oh, is that the most lousy fucking idea you ever heard in your life? Bill goes, "I kinda like it Lee, it's kinda different". I said, "It really is, Bill". After they left I redid it.

**Your songs on "Nancy And Lee", like "Sand" or "Summer Wine", have that brooding atmosphere.**

Aren't they swell?

**They are swell, and ...**

They're all covered up with all kinds of meanings. Everybody used to come up and go "What does this mean?", and I go "What does this mean to you" — "I think it's de de de," and I say "You got it exactly right". That way everybody gets a chance to know exactly what the song means — a sort of democracy for listeners. Having participated in this little bit of theatre, they knew the meaning, and God knows — I maybe didn't.

**On the back of "Nancy And Lee" it says that some of it was recorded in London.**

"Summer Wine" was. Nancy wanted to take all of her people, including me, on a trip after "Boots", so she took the engineer Eddie Bracket, the arranger Billy Strange, the producer, guess who that was. At Reprise's expense we went to London, Paris, Rome and Hamburg to promote her follow up to "Boots". Coming back through London somebody suggested "Why don't you do something in London?". I took a lot of things off it, and put back on American musicians, especially the vocal group because they had a slight English accent.

**Despite the success with Nancy, you continued to make solo records.**

The record companies used to call you and ask you to do 'writers albums' as they were called in those days. If you happened to have a hit or two at that time, you'd throw this in. I consider them good, expensive demos paid for by major record companies. It saved me

from taking stuff around to other people, they'd just get the next LP and record some of it.

**Who chose "Something Stupid"?**

Frank Sinatra. I went in to Warner Brothers, and he played it for me and he says "You've been wanting me to do something with the kid". Frank wanted me to produce it, but I said "I can't, Jimmy Bowen produces you, so we'll both have to do it". I didn't pay attention to Jimmy and he didn't pay attention to me. We brought in our rhythm section — Hal Blaine, Don Randi, Al Casey, Donnie Owens — and got rid of Frank's. Nobody mentioned a follow up.

**One of my favourite of your solo albums is "Love and Other Crimes".**

I happened to be in Paris to see my children. I had an apartment in Paris I never lived in, my ex-wife moved in there. I like Paris very much, and this guy had a studio that I liked

**"We brought in our rhythm section and got rid of Frank's. Nobody mentioned a follow-up"**

the sound in. It reminded me a little bit of Gold Star in Hollywood. I got on the phone and told Mo Ostin I'm gonna do an album and said I'm flying all these guys over here first class. And he said OK. Mo was nice about the whole thing, and Jimmy Bowen too.

**What made you start to act in films?**

Because they asked me to. When they asked me to do *The Moonshine War*, I wanted to know who was in it, and they said Richard Widmark, so I said "Good, I'm in". I wrote the music to *Tony Rome* because Frank said, "I've done a pretty good film, but I don't like the song — can you write me something better?". I didn't have a demo, so I took my guitar —

and you know about my guitar playing — over to Paramount Pictures and sat in front of the producer and Frank and sang this dumb song. Then Frank said the strangest thing he's ever said to me in my life: "Do you think we could get Nancy to do it? It's not the kind of movie where the guy playing Tony Rome can sing it". I went over that night and I sang the song (to Nancy), and she said (*fluffy bunny voice*) "It's so cute".

**How successful was LHI records?**

Not at all. I did run it but I had way too much to do. I think a lot of the stuff was produced and I just bought it.

**How did you end up with the International Submarine Band?**

Suzi Jane Hokem found them, they weren't lost, but she found them. They were just on my label.

**What about Ann-Margret?**

Her managers called me and asked me to do something with her. We got along alright and we put out an album that wasn't too successful. It'll be out again one of these days.

**When did you move to Sweden?**

I started coming in '69, moved in the 70s. It started with Torbjorn Axelman asking me would I like to do shows by myself, any way I want. Sweden has left me alone, and consequently I love them for that.

**Were you bothered that some of your records that were released in Sweden didn't come out in America?**

No, not at all. I cared about the records, but I cared about them for Europe not America. My records never did any good in America anyway. Most of the stuff was written around TV shows, not necessarily to be in them. I ended up being in a lot of them, but I didn't plan on that. I just wanted to write them.

**"Requiem For An Almost Lady" is a very tough LP.**

Yeah, it is. There's a lady or two who think it's about them, but it's not. It's written about a lot of people.



## How did "Nancy And Lee Again" come about?

I was living in Sweden, Nancy and I talked about it on the phone and I said, "Let's do it, we'll cut it with our own money and see if they still love us". We put it out in America and they didn't love us at all. It's alright to put a check out on people. In ways, I liked it better than the first one. But out of that album we got a No. 2 record in your country ("Did You Ever").

## What was your reaction to the *New Musical Express* review of "Poet, Fool Or Bum"?

I'd love to meet him some time. That was one of my good albums, and he's absolute living proof that all horses' asses in the world are not on horses. I don't care about reviews, but clever things don't astound me at all.

## You worked with Anna Hanski in the 90s. Who is she?

Anna was the best selling girl artist in Finland, and she had done some of the old things on her albums. I was at the office in LA, I noticed — what's all this money coming from Finland? I wrote a couple of things for that album.

## Is money a great motivator?

Absolutely, you're damn right it is. Anybody who goes into this business and doesn't believe that, there's something wrong with them, 'cause it's there to make. I was very hungry from the beginning.

## What happened working with the Jesus And Mary Chain?

Their manager screwed that up. I was in America. The boys and I had it all set in our minds what we wanted to do. I like the boys fine, I was going to do a couple of things on their album.

## How come you toured with Nancy Sinatra in 1995?

I was living in Spain, and she called me and asked me to do it. Every year I move so you people can't find me. Also I like to live places where nobody has heard of me. I'm not wanted, there are no outstanding contracts on me.

## What's next?

I want to do an album of originals.

## What favourite songs do you have from your career?

"If It's Monday Morning" (from "Requiem For An Almost Lady") is one of my favourites. Now some of the songs have value, they weren't noticed, they weren't played, and now they are. It takes a while sometimes. The

thing that interests me is to look out in the audience and see the age of the people that's out there. It makes me happy, not very much makes me happy, but that makes me happy.

*Thanks to Wyndham Wallace of City Slang for help beyond the call of duty. Also to Sarah Lowe at Mute and Andy at Intoxica. And, of course, to Lee for the time and reminiscence.*

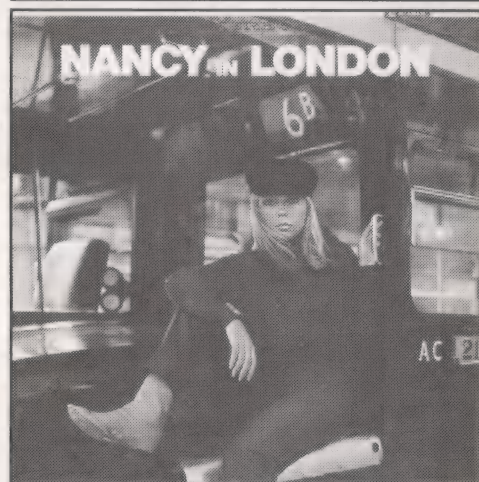
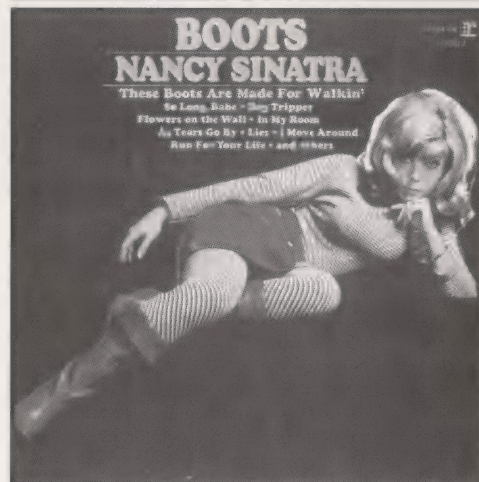
**"Arrangers used to hate me — 'I wrote this beautiful string line', and I'd say 'it gets in my singer's way, it's out' "**

# Lee Hazlewood Discography

Cat. No. Title Current Mint Value

## LEE HAZLEWOOD US SINGLES

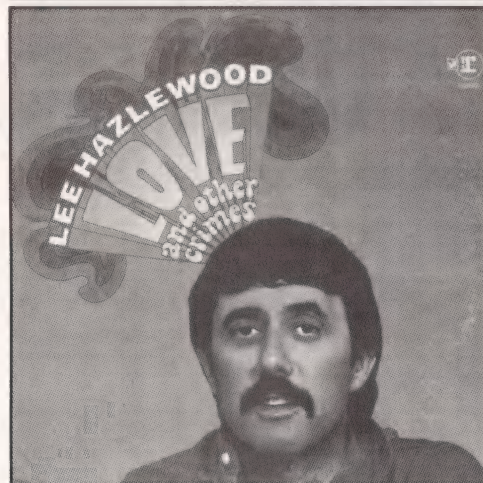
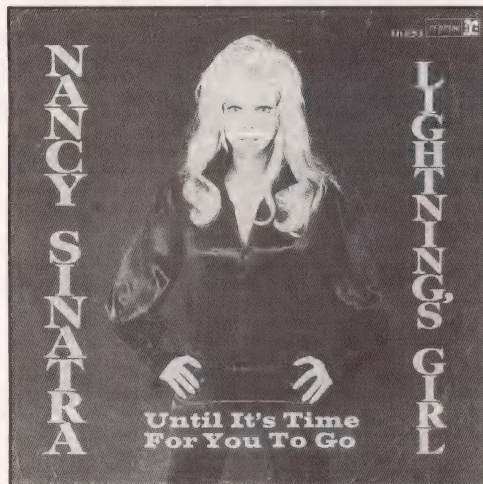
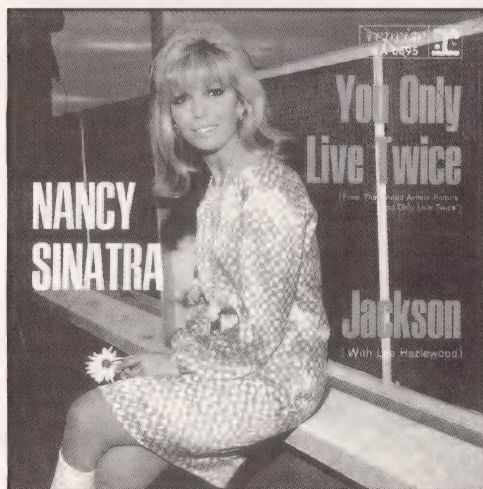
Jamie 1103	PRETTY JANE / WANTED (as Mark Robinson, 1958) .....	£35
Jamie 1158	THE GIRL ON DEATH ROW / WORDS MEAN NOTHING (with Duane Eddy, 1960) .....	£12
Smash S-1734	DELLA / DON'T CRY (NO MORE) (1961) .....	£18
MGM 13434	BUGLES IN THE AFTERNOON / I MOVE AROUND (1966) .....	£6
MGM 13490	SAND (with Suzi Jane Hokom) / MY AUTUMN'S DONE COME (1966) .....	£8
MGM 13563	HOME (I'M HOME) / B-SIDE BY SUZI JANE HOKOM (1966) .....	£6
MGM 13605	SUZI JANE IS BACK IN TOWN (with Suzi Jane Hokom) /	
	THE OLD MAN AND HIS GUITAR (1966) .....	£8
MGM 13664	SUMMER WINE (with Suzi Jane Hokom) / AFTER SIX (1967) .....	£10
MGM 13716	THE GIRLS IN PARIS (with Suzi Jane Hokom) / THEM GIRLS (1967) .....	£8
Reprise R-0613	ODE TO BILLIE JOE / CHARLIE BILL NELSON (1967) .....	£6
Reprise R 0651	SOME VELVET MORNING / OH, LONESOME ME (both with Nancy Sinatra, 1967) .....	£5
Reprise R 0667	RAINBOW WOMAN / I AM, YOU ARE (1967) .....	£6
Reprise R 0699	THE HOUSE SONG / MORNING DEW (1968) .....	£6
Reprise R 0726	JACKSON / SUMMER WINE (both with Nancy Sinatra, 1968) .....	£4
LHI LHI-2	SLEEP IN THE GRASS / CHICO (both with Ann-Margret, 1968) .....	£7
LHI LHI-5	DARK END OF THE STREET / VICTIMS OF THE NIGHT (both with Ann-Margret, 1968) ..	£7
LHI LHI-11	WALK ON OUT OF MY MIND / HANGIN' ON (both with Ann-Margret, 1969) .....	£8
LHI LHI-17	NO REGRETS / GREYHOUND BUS DEPOT (1969) .....	£5
LHI LHI-20	GREYHOUND BUS DEPOT / TROUBLEMAKER (1969) .....	£5
LHI LHI-21	CALIFIA (STONE RIDER) / NOBODY LIKE YOU (both with Suzi Jane Hokom, 1969) .....	£7
LHI LHI-28	NO TRAIN TO STOCKHOLM / WHAT'S MORE I DON'T NEED HER (1970) .....	£8
Bell 927	HEY COWBOY (with Nina Lizell) / PRAY THEM BARS AWAY (1970) .....	£8
Capitol	POET, FOOL OR BUM / THE PERFORMER (1972) .....	£4
RCA 74-0614	PARIS SUMMER / DOWN FROM DOVER (both with Nancy Sinatra, 1973) .....	£6
Capitol P 3737	FEATHERS / THE PERFORMER (1973) .....	£6
MCA 41003	DOLLY PARTON'S GUITAR / A TASTE OF YOU (1979) .....	£6
MCA 41188	WILLIE JONES / HOLLYWOOD (1980) .....	£6



FROM THE TOP: "Did You Ever?", unissued in the US despite producing a UK hit 45; "Boots", "Nancy In London" and "Sugar", the sleeve for which showcased the world's smallest bikini.

Discography continued overleaf





**FROM THE TOP:** Nancy Sinatra clutches a flower on this German sleeve; the Dutch sleeve for "Lightning's Girl"; "Love"; and "Requiem", Lee's stream of vitriol directed at ex-girlfriends.

## Lee Hazlewood Discography continued

### LEE HAZLEWOOD US PROMO SINGLES

Reprise 211	BY THE WAY / FOUR KINDS OF LONELY (1964)	£12
LHI LHI 17	THE BED (Stereo Version) / THE BED (Mono Version) (1969)	£10
LHI LHI 28	NO TRAIN TO STOCKHOLM (Stereo Version) / NO TRAIN TO STOCKHOLM (Mono Version) (1970)	£10
Capitol P 3611	NANCY & ME (Stereo Version) / NANCY & ME (Mono Version) (1973)	£10

### LEE HAZLEWOOD US PROMO EP

Mercury MEP 87	THE LEE HAZLEWOOD AUTOBIOGRAPHY (no p/s, "Trouble..." track, 1963)	£30
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### LEE HAZLEWOOD US LPs

Mercury MG 20860	TROUBLE IS A LONESOME TOWN (1963)	£50
Reprise R / RS 6133	THE N.S.V.I.P.'S (mono/stereo, 1965)	£45
Reprise R / RS 6163	FRIDAY'S CHILD (mono/stereo, 1965)	£30
MGM E / SE 4362	THE VERY SPECIAL WORLD OF LEE HAZLEWOOD (mono/stereo, 1966)	£20
Capitol ST 91130	THE VERY SPECIAL WORLD OF LEE HAZLEWOOD (1966)	£15
MGM E / SE 4403	LEE HAZLEWOODISM, ITS CAUSE AND CURE (mono/stereo, 1967)	£30
Reprise R(S) 6273	NANCY AND LEE (mono/stereo, 1968)	£15
Reprise RS 6297	LOVE AND OTHER CRIMES (1968)	£30
LHI S 12007	THE COWBOY AND THE LADY (with Ann-Magret, 1969)	£20
LHI 12009	FORTY (1969)	£35
LHI / Bell 3101	COWBOY IN SWEDEN (1971)	£80
RCA LSP 4645	NANCY AND LEE AGAIN (1972)	£12
Capitol ST 11171	POET, FOOL OR BUM (1973)	£18

### LEE HAZLEWOOD US CDs

Rhino R 170166	FAIRY TALES & FANTASIES: THE BEST OF NANCY & LEE (1989)	£12
Smells Like SLR 030	COWBOY IN SWEDEN (also vinyl pressing, 4/99)	£12
Smells Like SLR 031	FARMISHT, FLATULENCE, ORIGAMI, ARF!!! AND ME... (4/99)	£12
Smells Like SLR 037	TROUBLE IS A LONESOME TOWN (also vinyl pressing, 10/99)	£12 / £10
Smells Like SLR 038	REQUIEM FOR AN ALMOST LADY (also vinyl pressing, 10/99)	£12 / £10
Smells Like SLR 040	13 (2/00)	£12

### LEE HAZLEWOOD UK SINGLES

London HLW 9223	THE GIRL ON DEATH ROW / WORDS MEAN NOTHING (with Duane Eddy, 1960)	£12
MGM MGM 1310	SAND / MY AUTUMN'S DONE COME ('Sand' features Suzi Jane Hokom, 1966)	£6
MGM MGM 1323	HOME (I'M HOME) / B-SIDE BY SUZI JANE HOKOM (1966)	£12
MGM MGM 1348	MY BABY CRIED ALL NIGHT LONG / THESE BOOTS ARE MADE FOR WALKIN' (1966)	£8
Reprise RS 20613	ODE TO BILLIE JOE / CHARLIE BILL NELSON (1967)	£5
Reprise RS-20629	SAND / LADY BIRD (both tracks with Nancy Sinatra, 1967)	£5
Reprise 20667	RAINBOW WOMAN / I AM, YOU ARE (1967)	£7
Reprise K-14093	DID YOU EVER? / BACK ON THE ROAD (both tracks with Nancy Sinatra, 1967)	£6
RCA RCA 2185	BIG RED BALLOON / DOWN FROM DOVER (both tracks with Nancy Sinatra, 1972)	£5
Stateside SS 2225	POET / COME SPEND THE MORNING (1974)	£5

### LEE HAZLEWOOD UK LPs

Reprise RSLP 6163	FRIDAY'S CHILD (1968)	£25
MGM MGM C 8014	THE VERY SPECIAL WORLD OF LEE HAZLEWOOD (1966, reissued on Hallmark)	£15 / £8
Reprise R(S)LP 6273	NANCY AND LEE (mono / stereo, 1968)	£15
Reprise R(S) 6297	LOVE AND OTHER CRIMES (mono / stereo, 1968)	£20
London	TROUBLE IS A LONESOME TOWN (mono / stereo, 1969)	£20
HA-N/SH-N 8398		
Reprise K 44161	REQUIEM FOR AN ALMOST LADY (1971)	£18
RCA SF 8240	NANCY AND LEE AGAIN (1972)	£10
Stateside SSL 10315	POET, FOOL OR BUM (1973)	£18

### LEE HAZLEWOOD UK CD

Nancy's NAN CD 101	THE HITS OF NANCY AND LEE (1/98)	£10
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### NANCY SINATRA US SINGLES featuring Lee Hazlewood

Reprise R 0527	SUMMER WINE / SUGAR TOWN (1966)	£8
Reprise R 0595	JACKSON / YOU ONLY LIVE TWICE (1967)	£6
Reprise R 0729	ONE VELVET MORNING / LIGHTNING'S GIRL (1968)	£3
Private Stock PS 108	INDIAN SUMMER / HOLLY AND HAWKEYE (1976)	£3

### NANCY & LEE US EPs

Reprise RDC	NANCY & LEE: Some Velvet Morning / Jackson / Sundown, Sundown / Summer Wine (1968)	£10
57.001 BR		
Reprise CT 882T	NANCY & LEE: Lady Bird / I've Been Down So Long (It Looks Like Up To Me) / Greenwich Village Folk Song Salesman / Track by other artist (1968)	£10
Reprise SR 6273	NANCY & LEE: Lady Bird / Elusive Dreams / You've Lost That Lovin' Feelin' / Some Velvet Morning (1968)	£10

### NANCY SINATRA US LPs featuring Lee Hazlewood

Reprise R / RS 6207	HOW DOES THAT GRAB YOU? (includes "Sand", 1966)	£12
Reprise R / RS 6221	NANCY IN LONDON (includes "Summer Wine", 1966)	£12
Reprise R / RS 6251	COUNTRY, MY WAY (includes "Jackson" and "Oh, Lonesome Me", 1966)	£12
Reprise R / RS 6277	MOVIN' WITH NANCY (includes "Some Velvet Morning" and "Jackson", 1967)	£12

### NANCY SINATRA UK SINGLES featuring Lee Hazlewood

Reprise RS-20595	JACKSON / YOU ONLY LIVE TWICE (1967)	£5
Reprise RS-23215	SOME VELVET MORNINGS / TONY ROME (1967)	£5
Private Stock 45158	INDIAN SUMMER / (1976)	£6



## NANCY SINATRA UK LPS featuring Lee Hazlewood

Reprise R/RS 6207	<b>HOW DOES THAT GRAB YOU?</b> (includes "Sand", 1966) .....	£12
Reprise R/RS 6221	<b>NANCY IN LONDON</b> (includes "Summer Wine", 1966) .....	£12
Reprise R/RS 6277	<b>MOVIN' WITH NANCY</b> (includes "Some Velvet Morning" and "Jackson", 1967) .....	£12
RCA Victor SF 8240	<b>DID YOU EVER?</b> (1972) .....	£15

## NANCY SINATRA OVERSEAS LP featuring Lee Hazlewood

LW 346	<b>THE GOLDEN HITS OF NANCY SINATRA</b> (Taiwan, same track listing as "Movin' With Nancy", includes "Some Velvet Morning" and "Jackson" with Lee Hazlewood, 1967) .....	£20
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## THE SHACKLEFORDS US SINGLES featuring Lee Hazlewood

Mercury 72112	<b>BIG RIVER / A STRANGER IN YOUR TOWN</b> (1963) .....	£6
Mercury 72153	<b>GOLDEN BELLS / OUR LITTLE BOY BLUE</b> (1963) .....	£6
Mercury 72199	<b>(THERE GOES) THE BIG BOSS MAN / MY NAME IS JIMMY BROWN</b> (1963) .....	£6
Capitol 5478	<b>FIVE FEET HIGH AND RISIN' / ONE</b> (1965) .....	£6
Capitol 5570	<b>AIN'T IT, BABE / THAT OLD FREIGHT TRAIN</b> (1965) .....	£6
Capitol 5636	<b>THE BIPLANE EVERMORE / FIRST STREET BLUES</b> (1966) .....	£6
Capitol 5713	<b>MUDDY MUDDY RIVER / EVERYTHING I TOUCH TURNS TO TEARS</b> (1966) .....	£6
LHI 17008	<b>CALIFORNIA SUNSHINE GIRL / CALIFORNIA SUNSHINE GIRL (INSTRUMENTAL)</b> (1967) .....	£7
LHI 17017	<b>COASTIN' / COASTIN' (INSTRUMENTAL)</b> (1968) .....	£7
LHI 45-1211	<b>IT'S MY TIME / ONE MORE TIME, BILLY BROWN</b> (1968) .....	£7

## THE SHACKLEFORDS US LPs featuring Lee Hazlewood

Mercury MG 20806	<b>UNTIL YOU'VE HEARD THE SHACKLEFORDS, YOU AIN'T HEARD NOTHIN' YET</b> (also stereo [SR 60806], 1963) .....	£20
Capitol (S)T 2450	<b>THE SHACKLEFORDS SING</b> (mono / stereo, 1966) .....	£25

## THE SHACKLEFORDS UK SINGLES featuring Lee Hazlewood

Mercury AMT 1204	<b>BIG RIVER / A STRANGER IN YOUR TOWN</b> (1963) .....	£7
Capitol CL 15486	<b>THE BIPLANE EVERMORE / FIVE FEET HIGH AND RISING</b> (1966) .....	£7

## WAYLON JENNINGS US LP featuring Lee Hazlewood

RCA Victor LSP 4418	<b>SINGER OF SAD SONGS</b> (includes "Rock Salt And Nails", also UK issue [LSA 3025], 1970) .....	£10
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## ANN-KRISTIN HEDMARK SWEDISH LPs featuring Lee Hazlewood

Decca SKL 5147	<b>DU HAR EN VÄN</b> (includes "Jag Ska Vara Hos Dej I Kväll", 1976) .....	£25
Decca SPA 541	<b>EN SÄLLSAM SÅNG</b> (includes "Jag Ska Vara Hos Dej I Kväll", "Please Come To Boston" and "Old Milwaukee", 1978) .....	£25

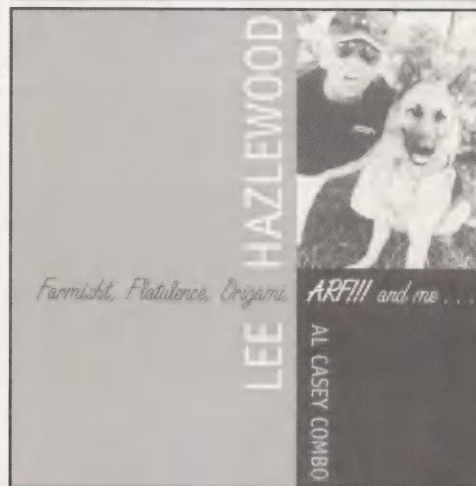
## SELECTED OVERSEAS SINGLES featuring Lee Hazlewood

MGM 61204	<b>SUMMER WINE / HOME (I'M HOME)</b> (Sweden, 'Summer Wine' features Suzi Jane Hokom, 1967) .....	£10
Amiga R 4501	<b>THE GIRLS IN PARIS / LEBEN UND LIEBEN</b> (East Germany, "The Girls In Paris" features Suzi Jane Hokom, B-side by Vittorio, 1967) .....	£8
LHI LHI-7	<b>NO REGRETS / GREYHOUND BUS DEPOT</b> (Sweden, 1969) .....	£8
LHI LHI 1002	<b>HEY COWBOY / VEM KAN SEGLA</b> (Sweden, both tracks with Nina Lizell, 1970) .....	£6
Reprise H 771	<b>DID YOU EVER? / YOU'VE LOST THAT LOVIN' FEELIN'</b> (Spain, both tracks with Nancy Sinatra, 1971) .....	£18
Viking VIS-1001	<b>DOWN VALHALLAVÄGEN / SMOKE'S THEME (INSTRUMENTAL)</b> (Sweden, both tracks featuring the Hazlewood Kids, 1972) .....	£18
Decca F 44575	<b>JAG SKA' VARA HOS DEJ IKVÄLL / B-SIDE BY ANN-KRISTIN HEDMARK</b> (Sweden, first track with Ann-Kristin Hedmark, 1972) .....	£18
RCA Victor YSPB 0-715	<b>OLD MILWAUKEE / PLEASE COME TO BOSTON</b> (Sweden, both tracks with Ann-Kristin Hedmark, 1974) .....	£18
RCA Victor 0-727	<b>INDIAN SUMMER (L'ÉTÉ INDIEN) / WHOLE LOTTA SHAKIN' GOIN' ON</b> (Sweden, 12", 1976) .....	£10
Polydor 2053265	<b>I'VE GOT TO BE MOVING / MOTHER COUNTRY MUSIC</b> (Germany, 1977) .....	£12
EMI 5C 006-32757	<b>YOUR THUNDER AND YOUR LIGHTNING / YOU MAKE IT LOOK SO EASY</b> (Netherlands, 1977) .....	£12
EMI 1C 006-32757	<b>YOUR THUNDER AND YOUR LIGHTNING / YOU MAKE IT LOOK SO EASY</b> (Germany, 1977) .....	£12
Selecta SESCD 001	<b>SUMMER WINE / LADY BIRD</b> (CD, Finland, features Anna Hanski on both tracks, 1993) .....	£12

## SELECTED OVERSEAS LPs featuring Lee Hazlewood

Reprise R/RS 6133	<b>THE N.S.V.I.P.'S</b> (Sweden & Germany, mono/stereo, 1965) .....	£40
Reprise R/RS 6163	<b>FRIDAYS' CHILD</b> (Germany, mono/stereo, 1965) .....	£35
MGM 665104	<b>SOMETHING SPECIAL</b> (Germany, 1968) .....	£50
Festival SR 6796203	<b>THE COWBOY AND THE LADY</b> (New Zealand, 1969) .....	£30
LHI 3101	<b>COWBOY IN SWEDEN</b> (Sweden, 1970) .....	£50
Viking VIF 5000	<b>REQUIEM FOR AN ALMOST LADY</b> (Sweden, 1971) .....	£25
Viking VIF 5003	<b>13</b> (Sweden, 1972) .....	£50
Viking VIF 5004	<b>I'LL BE YOUR BABY TONIGHT</b> (Sweden, 1973) .....	£50
CBS 80534	<b>THE STOCKHOLM KID LIVE AT BERNES</b> (Sweden, 1974) .....	£50
CBS 80383	<b>A HOUSE SAFE FOR TIGERS</b> (Sweden, 1975) .....	£50
RCA YSP 1-575	<b>20TH CENTURY LEE</b> (Sweden & Germany, 1976) .....	£30
Polydor 2379147	<b>MOVIN' ON</b> (Sweden, 1977) .....	£20
EMI 1C 066-32553	<b>BACK ON THE STREET AGAIN</b> (Germany, S.A., Holland & Sweden, 1977) .....	£20
Selecta SELP 070	<b>GYPSIES AND INDIANS</b> (Finland, Anna Hanski LP, features Hazlewood on all tracks, 1993) .....	£15

See <http://web.inter.nl.net/users/wilkens> for listings of Lee Hazlewood's record labels and production credits.



**FROM THE TOP:** The "Cowboy In Sweden" LP sleeve with a still from the eponymous Swedish TV show; "Farmisht"; the Spector-produced "Mr Robin" 45; and an LHI 7".



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Alice IN CHAINS MUSIC BANK (SAMPLER) US 12 TRACK PROMO CD DIFF PIS (CSK4647) 14.99

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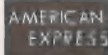
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Hanley Y.M.C.A.  
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# MARILYN MANSON'S DEMON-STRATIONS

JAMES R. BLANDFORD  
SEEKS OUT THE  
DUSKY DEMO TAPES IN  
THE SATANIC REVEREND'S  
CRYPT OF DELIGHTS

**L**ong before the release of 1994's debut, "Portrait Of An American Family", the dark and demonic Marilyn Manson and the Spooky Kids were busily gigging and self-promoting around Florida. The promotion obviously paid off, as the band are now nothing short of an international phenomenon, leering from the covers of countless rock magazines and inciting a media frenzy wherever they choose to go. Loved and loathed in equal measure, there can be no doubt as to the cultural and musical importance of the former Brian Warner and his 'magickal mystery band'.

Between 1990 and 1992, Marilyn Manson released a number of demo cassettes, complete with artwork designed by the Reverend himself. These strictly limited originals are now highly coveted by Manson collectors worldwide, though because the tapes were home-made affairs, they are easily bootlegged. This has led to a plethora of cassettes claiming to be originals, hoodwinking collectors into shelling out last month's wages on a tape that was put together by Bill Bloggs just last night.

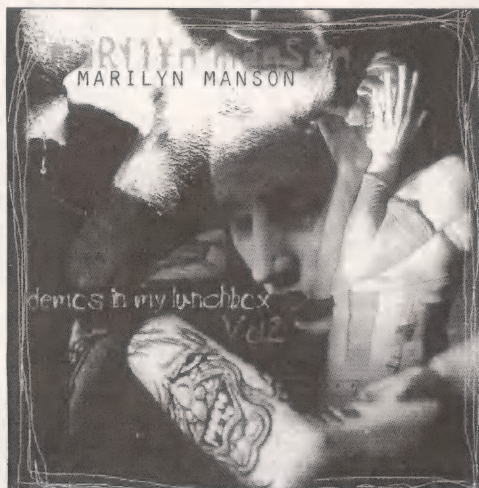
"I was never happy with our demos, which Scott always recorded, because we sounded like a tinny industrial band and I imagined us playing rawer, more immediate punk rock"

Marilyn Manson,  
*The Long Hard Road Out Of Hell*

Hard-wearing bootleg CDs, which present a complete picture of Manson's early demos in a format much less likely to disintegrate than flimsy cassette tape, are clearly a safer option — not that we condone such practices, you understand.

"Demos In My Lunchbox", issued in two impressively-packaged volumes by Kiss The Stone, has to be top of every Manson fan's shopping list, boasting all the tracks from the original cassettes as well as a few gleaned from other more mysterious sources. The following is an attempt to show exactly

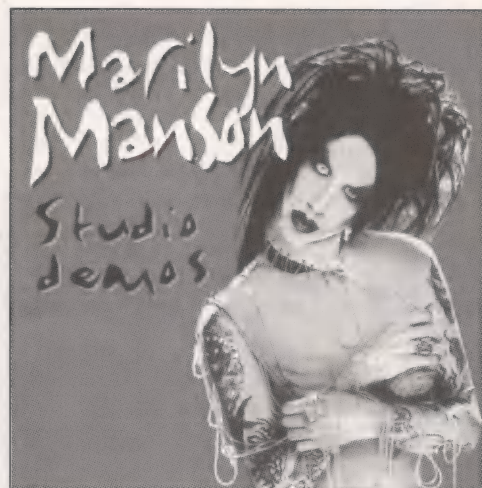




*"Demos In My Lunchbox Vol. 2" — one of the many illicit collections of Manson's early tapes.*



*"Resident Evil" contains "Choklit Factory", from the "After School Special" demo cassette.*



*This 7" collates two covers: Black Sabbath's "Iron Man" and Madonna's "Justify My Love".*

where these formative tracks came from, though the story is confusing and far from complete, so any additional information would be most welcome.

## THE BEAVER MEAT CLEAVER BEAT

The existence of this, the band's 1989 debut demo tape, has long been the subject of speculation. Until recently, even a tracklisting had eluded the Reverend's hardcore disciples. Kurt B. Reighley, in his *Marilyn Manson* biography, claims that the cassette includes contributions from early band members, Zsa Zsa Speck and Olivia Newton-Bundy, but he acknowledges the lack of hard information. In 1997, the mystery deepened when a 'Network Administrator', using the name Daniel Robledo, put a notice on the internet advertising the first copy of "Beaver Meat" known to have surfaced. Robledo claimed to have been sent the demo in 1990, when he was a DJ and promoter at the Edge, an alternative nightclub in Kendall, a Miami suburb. A feature about the club in the *Miami Herald* had apparently drawn considerable interest from local bands, and so it was that he came to receive the 60-minute Maxell tape. According to Robledo, the band were never booked and he only dug the cassette out after seeing news reports about Manson's controversial "Antichrist Superstar" tour in early '97.

Allegedly, as was the case with the band's later demos, the cassette was housed in a sleeve boasting original artwork, full lyrics and an unusually mis-spelled band listing, which credited Marilyn Manson, Daisy Berkowitz, Gidget Guine and Madonna Wayne Gasey. The tracklisting was given as follows: "White Knuckles", "Red In My Head", "My Monkey", "Strange Same Dogma", "Son Of Man" and "IV — TV". Robledo also noted the inclusion of an untitled seventh track, not mentioned on the sleeve.

Unfortunately, Robledo — who was offering the tape for sale — did not copy the cassette and, in an update to the webpage posted on 20th May 1997, claimed to have sold it to a Manson collector in Tokyo. The story *could* be no more than the ravings of an over-imaginative net-head, although as there are no other reasonable stories circulating about this cassette, it would be foolish to dismiss his claims outright.



*The Reverend Manson as he was in 1993 — note the eyebrows, lip-ring and scar-free torso . . .*



Fans should also note that, according to *The Marilyn Manson Live & Rare Discography* ([www.rudolf.simplenet.com/manson](http://www.rudolf.simplenet.com/manson)), a fake "Beaver Meat Cleaver Beat" tape is in circulation with the following tracks: "Red In My Head", "Son Of Man", "TV — TV", "Talk Of One Thought Of None" (aka "Telephone"), "Meat For A Queen" and "She's Not My Girlfriend".

## SNUFFY'S VCR & THE BIG BLACK BUS

The next two demo tapes, allegedly released by the band in 1990, are "Snuffy's VCR" and "The Big Black Bus". The existence of the former is as difficult to verify as the "Beaver Meat" cassette, although

it seems that at one point a Manson trader was in possession of a DAT, allegedly sent to him by Gidget Gein, which was claimed to be "Snuffy's VCR". No tracklisting has yet surfaced for this release.

"Big Black Bus", released by Marilyn Manson in the summer of 1990 and named after the original Manson Family's method of transportation, is a similarly confusing affair. The tracklisting provided by Kurt Reighley is given as "White Knuckles", "My Monkey", "Strange Same Dogma" and "Red In My Head" — the same four tracks that open the alleged original "Beaver Meat" tape. Reighley also states that the flipside contains answering machine messages — a source of continuing amusement for the Reverend, as demonstrated on "Portrait Of An American

Family" and "Smells Like Children". The inlay of the cassette apparently credits Manson and Berkowitz with the production, and it's known that Gidget Gein was present at two of the three recording sessions. Berkowitz apparently handled keyboards, guitar and drum programming duties, as well as writing the music, while Manson — characteristically — was responsible for the lyrics. Recorded at Sync Studios in Miami and engineered by Ralph Cavallaro, it seems highly probable that "Big Black Bus" contains re-recordings of tracks from the "Beaver Meat" cassette. This theory might be backed up by the different demo versions of "My Monkey" found on the bootleg CDs "Resident Evil" and "Demos In My Lunchbox Vol. II". The "Demos" version opens with a sample of Charles Manson, which segues into a plodding take of "Monkey", while the "Resident Evil" version opens with Manson's take on Lennon's "Come Together", moving through the Charlie sample into a much livelier, tighter arrangement.

It's interesting to note that the *Marilyn Manson Live & Rare Discography* is unable to verify the existence of an official "Big Black Bus" tape, though once again a fake is in circulation which contains "TV — TV", "My Monkey", "Red In My Head", "Cake And Sodomy", "Meat For A Queen", "Cat In The Hat", "She's Not My Girlfriend", "Someone Get That" and "Charlie's Ditty". The last two tracks don't seem to appear anywhere else, although "Meat For A Queen", "Cake And Sodomy" and "She's Not My Girlfriend" all appear on Manson's next demo, "Grist-O-Line".

## GRIST-O-LINE

This demo followed "Big Black Bus" within a matter of months, and is one of the easiest tracklistings to verify. Again packaged in a Manson-designed sleeve, the tape featured "Dune Buggy", "Cake And Sodomy", "Meat For A Queen" and "She's Not My Girlfriend", all of which appear in the correct sequence on "Demos In My Lunchbox Vol. II". "Dune Buggy" is a speedy unreleased freak-out which is, fortunately, a far cry from the Presidents Of The United States track of the same name, while "Cake And Sodomy" is surprisingly close to the "POAAF" cut. "Meat For A Queen" opens with a surprisingly melodic guitar solo and quickly moves into a quirky thrash power-anthem which is reminiscent of "Dogma" from "POAAF", and "She's Not My Girlfriend" — a largely forgettable track — reminds us of a poor man's Nine Inch Nails with its punctuations of "suck suck". Proof indeed that even Satanic genius has its off days.

## AFTER SCHOOL SPECIAL

January 1991 saw the release of the four-track "After School Special", with its cover shot of serial killer Jeffrey Dahmer and new tracks "Negative 3", "Lunchbox", "Choklit Factory" and "Cyclops". All of these tracks — with the exception of "Choklit Factory", which can be found on the "Resident Evil" CD — appear on "Demos In My Lunchbox Vol. 2" in excellent quality.

The layout of the packaging for this demo was made to resemble a school notebook full of lyrics, "Lunchbox" being annotated "too much profanity". Other packaging details



A characteristically intense Manson live in 1993 — dig those 666-emblazoned PVC trousers!





Ghoulish serial killer Jeffrey Dahmer was the cover star of the "After School Special" tape.



Volume 1 of the disturbingly comprehensive "Demos In My Lunchbox" series of CDs.



"Mr. Manson's Home Demos" — another CD of dubious origin, tastefully packaged as usual.

worth mentioning are the liner notes which tellingly thank Dr. Seuss, Jeff Dahmer, Willy Wonka, Little Richard (the Night Stalker), Scooby Doo, Sonic Youth, William S. Burroughs and, of course, Charles Manson.

"Negative 3", the unreleased track that opens this collection, sounds like early Sisters Of Mercy, with Manson's vocal light years away from the demonic hiss he employs today. The track wouldn't be out of place in an 80s brat-pack movie, perhaps blasting out in some club while Rob Lowe closes in on the lovely Molly Ringwald. Moving on swiftly, "Lunchbox" is fairly close to the LP version, though Manson still seems to be finding his voice throughout the chorus. "Choklit Factory", the other unissued track on this collection, takes a look at Jeffrey Dahmer, the cassette's cover star who was employed by just such a confectionary manufacturer. Featuring eerily apt snippets of dialogue from Manson's favourite film, *Willy Wonka & The Chocolate Factory*, such as "nobody ever goes in, nobody ever comes out", the song is a fine example of Manson's ability to manipulate his audience by taking innocent dialogue and rendering it sinister within a new context. The closing track, "Cyclops", finds the Reverend's vocals in fine form, and, once again, is very close to the LP version. Vocals and instrumentation here are incredibly tight, making these tracks a mandatory acquisition.

## LUNCHBOX

Produced and mixed by Daisy Berkowitz, Manson's next tape — confusingly omitting "Lunchbox" itself — featured "Dune Buggy", "My Monkey", "Learning To Swim" and "Cake And Sodomy". "My Monkey", according to Reighley, came from the "Big Black Bus" sessions taped at Sync Studios in Miami, while "Dune Buggy" and "Cake And Sodomy" had already had an outing on the "Grist-O-Line" demo. "Learning To Swim" is the only new track on this collection, and seems to be an acknowledgement of Manson's sense of vulnerability in the eye of the storm: "I'm too young to live this life," runs the chorus, while other potent images include those of cutting himself and being flooded. It's easy to speculate on the meaning of such intense imagery, but as water is often associated with emotion in

occult tradition, one might surmise that this is a reference to Manson dealing with his emotions through pain — as demonstrated by his infamous on-stage self-mutilation.

## THE FAMILY JAMS

"Family Jams" — allegedly the name of the rock band featuring the original Manson Family, who the amazingly unmusical Charlie attempted to manage and organise — featured six new tracks over two sides entitled "Side Ma" and "Side Pa". "Side Ma" featured the fabulous paean to magic, drugs and illusion, "Dope Hat", as well as "Strange Same Dogma" and "Let Your Ego Die". "Side Pa" featured "Thingmaker", "White Knuckles" and the Beatles tribute "Luci In The Sky With Demons". All of these tracks are to be found on "Demos In My Lunchbox Vol. 1", while "White Knuckles" and "Strange Same Dogma" found an official release on the 5000 copies only "Funnel Zone" CD, released in 1991 on German label Dossier.

Taped on Daisy's four-track Tascam Porta-studio in 1991-92, the music was mixed by Berkowitz with assistance from Kurt Moody, who had previously worked on "Lunchbox". The sleeve depicted a caged small child and came with the usual lyric insert. As a final homage to Charles Manson, Marilyn is credited as "Mr No Name Manson" — a parallel to Charles' birth certificate which named him "No Name Maddox". Marilyn Manson's artistic aesthetic was clearly beginning to come into its own...

## REFRIGERATOR

The band's final pre-fame demo was issued in a limited edition of 100 numbered and signed copies, all of which boasted hand-drawn artwork by the Reverend. Featuring a mix of songs culled from earlier releases, Side One featured the already available "Cake And Sodomy", "Suicide Snowman", "My Monkey" and "Lunchbox" while Side Two showcased four tracks recorded for WYNF Radio's "Radio Clash" show: "Thrift", "Filth", "Wrapped In Plastic" and "Dope Hat". At around the same time, a bootleg tape was circulated entitled "The Radio Show 04/26/92", which contained all the songs from Side Two of "Refrigerator" as well as "Misery Machine", "Learning To Swim" and a short interview with Mr Manson.

The packaging had been designed by Manson to resemble a refrigerator door when opened, and while the liner notes didn't include lyrics, they did feature a lengthy free-form poem from Manson, including lyrical snippets and themes from "My Monkey". These deal with the cankerous aspects of American society, culminating with the statement "Christian America, the biggest Satan of all". The songs were copyrighted to Manson and Berkowitz, while Gacy and Gein were also credited with contributions. All of the above tracks, with the exception of "My Monkey", are to be found on "Demos In My Lunchbox Vol. 1".

## ODDS AND SODS

A number of other demos from the 1989-1993 period pop up frequently on various bootlegs, though their origins remain unclear. Some of these may have appeared on the earliest demo tapes, such as "Son Of Man" (a reworking of Black Sabbath's "Iron Man"), "TV-TV", "Talk Of One, Thought Of None" and "Cat In The Hat" (as we have already seen, certain rumours place these tracks on tapes such as "Big Black Bus" and "Beaver Meat Cleaver Beat"). Meanwhile, the sources of others — "Junk The Magic Dragon", "Devil In My Lunchbox", "Number 9" and a cover of Madonna's "Justify My Love" — are even more of a mystery, though they are all easily obtainable on the underground market. One unusual bootleg 7", "Studio Demos", couples "Iron Man" with "Justify My Love", while the other tracks are included on the "Demos In My Lunchbox" volumes.

What makes these demos so indispensable is the way in which they document Marilyn Manson's transition from experimental underground sleaze artists to one of the biggest industrial glam-rock acts in the world. Early cuts such as "Talk Of One, Thought Of None" (aka "Telephone") show Manson's interest in sampling and spoken-word performance, while "Negative 3" and early renderings of "Lunchbox" show the Reverend's vocal style developing. They are a stark contrast to the self-assured performances of later years: try comparing the MTV Awards performance of "The Dope Show" to "Strange Same Dogma" — an interesting and ultimately rewarding experience for any self-respecting Spooky Kid.



# COMING NEXT MONTH

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Clearly, however, there are pitfalls to be encountered. One fact that many people tend to forget in their over-zealous deification of the net, is that the websites are run by people, not computers — with all that this implies. Unfortunately, a prettily-designed website can be the easiest facade for the potential conman to hide behind. It's easy to open an e-mail account with fake details (eg: Mr M. Mouse, Disneyland) and more and more horror stories of disappearing dealers are filtering through, as collectors eager to own that elusive French Francis Dunnery digipak are sending off their hard-earned pennies to complete strangers overseas, only — surprise, surprise — never to hear from them again. E-mails sent to chase the purchase are then returned with the message "unknown recipient".

But there are steps you can take to avoid the nasties when making an online credit card transaction. Firstly, if you're planning to make a purchase,

you should aim to spend at least £100, as you are then protected against fraud by the Consumer Credit Act. If this is impossible, you should think about getting yourself a credit card such as those produced by Egg, Smile and Marbles, as these protect the customer even when spending smaller amounts.

## ENCRYPTION

The second thing to look for is a padlock or key image on the website itself — this indicates that any data you send to that site will be encrypted, making it extremely difficult for a third party to obtain your details. Another sure sign of a secure link (SSL — Secure Socket Layer, for the more technically-minded among you) is that when the protective encryption is enabled, the web address prefix "http" changes automatically to "https".

Of course, there are still methods available to hackers wishing to illegally unscramble encrypted communications, but, as both banks and companies involved in e-commerce never tire of pointing out, the system is proving safer than telephone credit card purchases — so far. The example many experts give is the restaurant scenario — you hand your credit-card to the waiter, but you don't tend to worry that he or she may then copy the number and the signature and use your details for illicit purchases, do you? Unfortunately, this supposedly reassuring example may only serve to make restaurant customers more wary of waiters. However, you get the point.

Ultimately, though, the benefits appear to outweigh the risks at this early stage. Quite simply, the web offers an enormous variety of items via an extremely convenient medium, which is a good thing for all of us. Our



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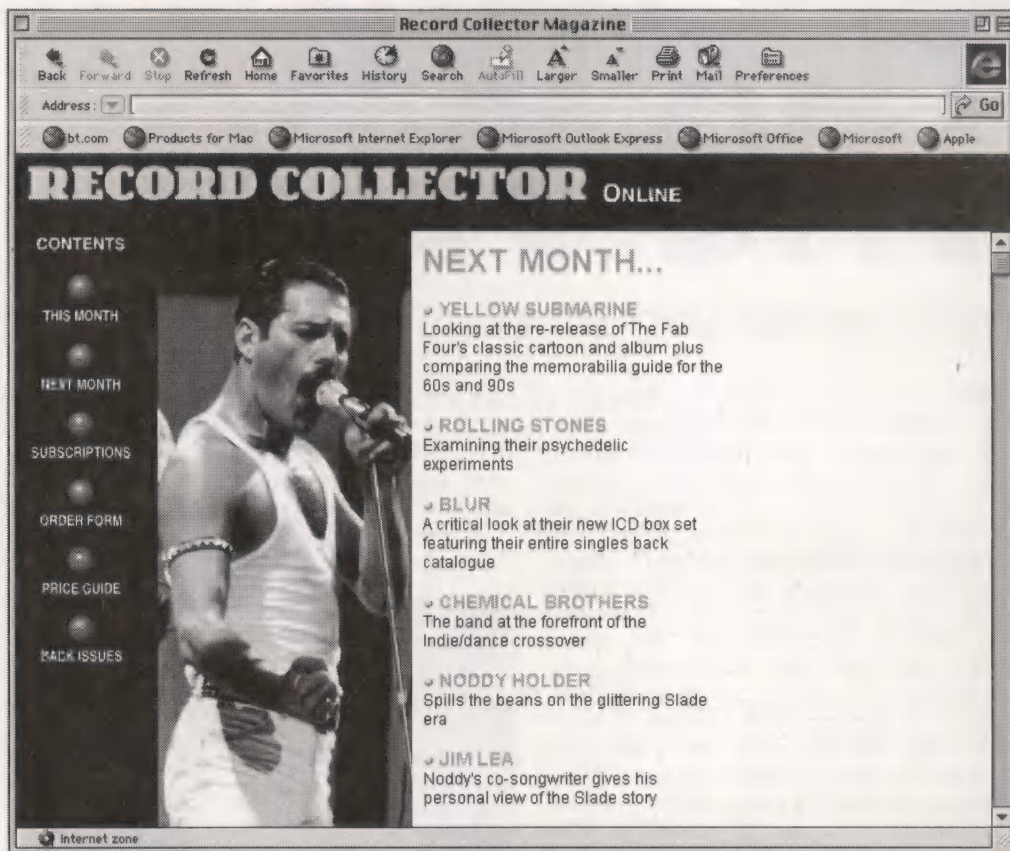
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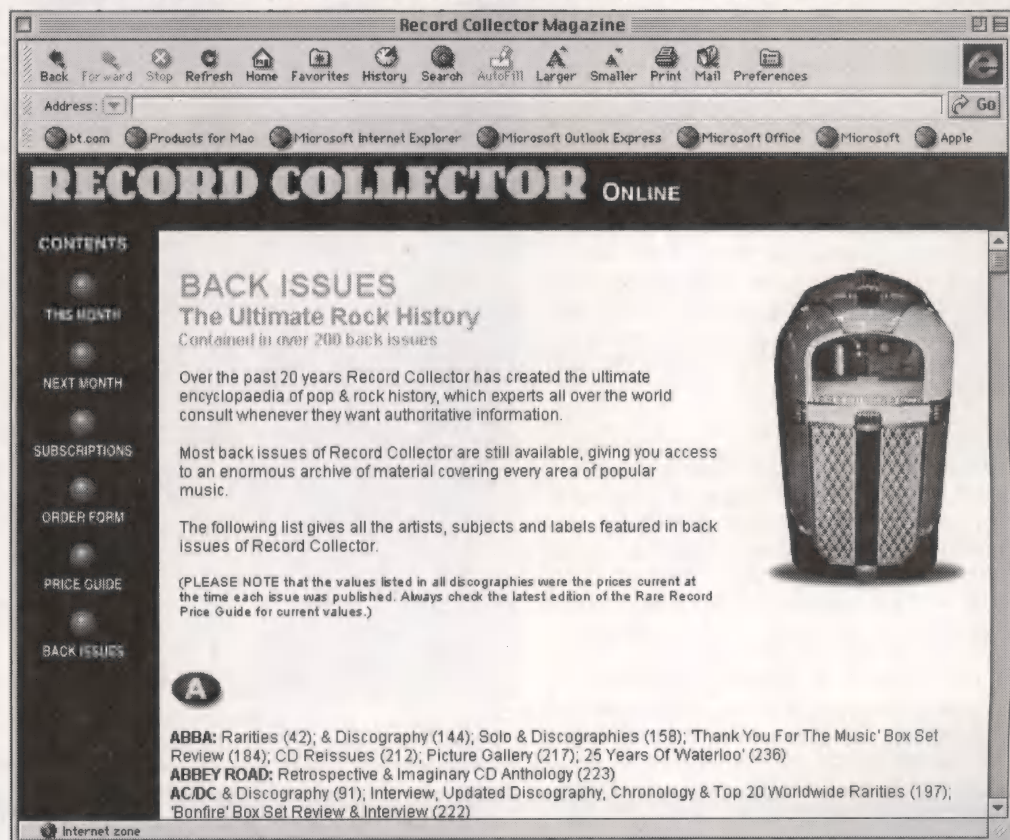
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If you want to be sure that you're protected from fraud when you're buying on the internet, the best thing to do is to get in touch with your credit card provider and ask them for full details of the services they provide to protect their cardholders. In addition to the protection the Consumer Credit Act gives you, if you spend more than £100 in any one internet transaction you can relax in the knowledge that your credit card company will investigate any claim for you.

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*Another test page, enabling visitors to access 20 years of rock history.*



# Live Review The Who

*Shepherd's Bush Empire, London. December 1999. Chris Charlesworth was there.*

**T**he end of the millennium brought a welcome rush of unexpected activity from the Who, most of it inspired by the group's charitable leanings. In November Pete Townshend, Roger Daltrey and John Entwistle played two concerts at the Chicago House Of Blues, one in Las Vegas and two acoustic shows for the Bridge School in the San Francisco Bay Area. In December, at fairly short notice and with little advertising, they turned up twice at the Shepherd's Bush Empire, delighting 1800 fans each night with truly nostalgic sets that owed more to their fine 60s heritage than the more cerebral material they recorded in the 70s.

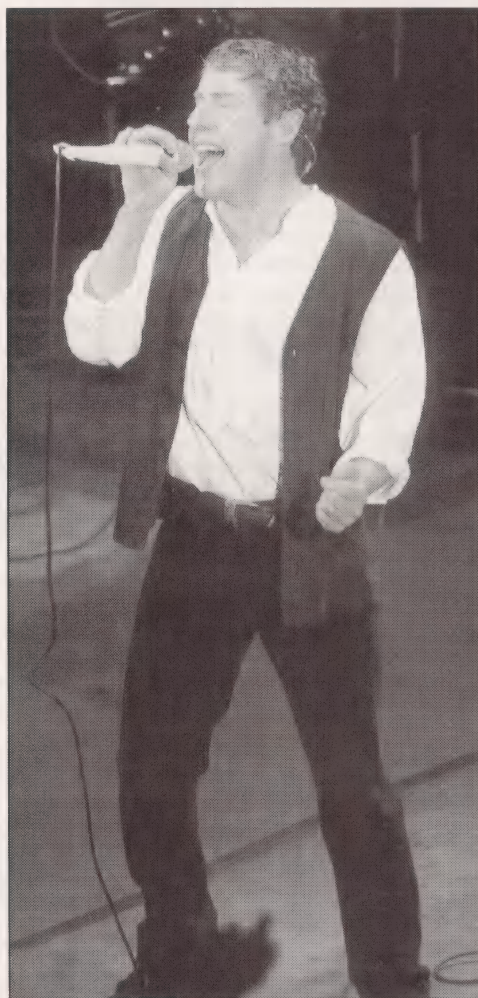
Barring a visit or two to *Top Of The Pops* at the BBC Studios in Wood Lane, this was the first time since 3rd December 1965 that the Who had played in Shepherd's Bush, the area of London eternally synonymous with the band. By all accounts that night at the Goldhawk Social Club was something to remember. Thirty-four years down the line and Townshend, Daltrey and Entwistle seem to have lost little of the passion that drove them and the late Keith Moon onwards and upwards until, at their peak, they truly were one of the greatest live acts on the planet. Even if they can't sing like they used to, they can still make an unholy racket and, at times, take you up, up and away into a block chord nirvana inhabited only by themselves and their followers.

## RAGE

Nostalgic it may have been but comfortable it wasn't. The first night at Shepherds Bush was an incident-packed evening that climaxed with Townshend trashing a gold Stratocaster in a genuine rage. As ever, faulty equipment was responsible and he looked a bit sheepish as his faithful roadies, old retainer Bob Pridden amongst them, swept up the pieces. The following night's show, the one I saw, was a more good-humoured affair which doubtless benefited from the previous evening's run-through. The place

was packed when the threesome, together with Zak Starkey on drums and John 'Rabbit' Bundrick on keyboards, took the stage shortly after 8.20. The roar that greeted them sounded like Charlton, 1976.

The opening salvo — "I Can't Explain", "Substitute" and "Anyway, Anyhow Any-



*Roger Daltrey giving it loads onstage at the Shepherd's Bush Empire in December 1999.*

where" — was almost perfect, the only flaw being a slight mix-up before the instrumental bars that lead to the climax of "Substitute". Pete windmilled his way through the solo on "Explain" and brought "Anyhow" to a close by drawing piercing feedback, the kind he pioneered on stage and record long before his peers. "Pinball Wizard", the only *Tommy* song of the night, followed, again loud, raw and flawless, before John took the mic for "My Wife", his best-ever Who song. Roger duetted with him throughout, as the world's greatest bass player was suffering from the flu, even if his fingers are still the quickest anywhere. Barely missing a beat, the familiar synthesiser loop heralded "Baba O'Riley" and, after Roger's stirring opening verse, it became clear for the first time that Pete, too, was having problems with his vocals. Since the audience sang along at maximum volume, it didn't seem to matter too much, but as the evening wore on it became clear that Pete's singing voice was shot.

On the previous night the seldom-played but potentially epic "Pure And Easy" had gone horribly wrong, Pete having opened the song in a different key to Entwistle and Bundrick. Evidently he'd put in bit of practice in the meantime, for the band now turned in a rousing, noble performance of a song much requested by fans but which hadn't been played live since a few isolated shows in the summer of 1971. Unfortunately the vocals were again lacking, with Roger the main culprit as he strove for a top note that was neither pure nor easy.

## DYNAMICS

"You Better You Bet", the only post-Moon song in the set, seemed like easier ground, as were vintage performances of a sprightly "Happy Jack" and "I'm A Boy". On "Jack", Zak Starkey rumbled away through the tricky dynamics just as Moon once did, and at the close there was a crowd-pleasing shout of "I saw yer"! Indeed, Zak's playing throughout frequently paid homage to Keith while maintaining an energy that was all his own. Of the three drummers that have occupied the hot seat in the Who since 1978, Zak — taught by Keith himself — is best suited to the onerous demands of the job. "Getting In Tune" from "Who's Next" followed and featured a fine guitar solo from Pete, though again his vocals were croaky and "The Real Me" from "Quadrophenia" served more as a showcase for John's extraordinary bass playing than anything else.

Introduced by Pete as the Who's only ballad, "Behind Blue Eyes" would have been a show stopper but for the nagging vocal problem. It lacked the shimmering harmonies on the second verse which were once such a highlight of live performances, but again it made up in emotion what it missed in technical expertise. All 1800 sang along, urging the band on. "Magic Bus", brought in by some fine blues playing by Pete, was safer ground and came to a raucous climax, Roger throw-





*The Who, 1999-style, in their old stamping ground of Shepherd's Bush, with Ringo Starr's son Zak Starkey wielding the sticks at the drum kit.*

ing numerous mouth organs into the crowd, before John zipped good naturedly through "Boris The Spider", his voice again a croak.

On the previous evening "Who Are You" had been an outstanding highlight, largely because Pete took an extended, jazz-influenced solo that veered from delicate, astonishingly quick runs on his top two strings to plucked arpeggios and full-throttle chord work. Tonight he was having none of it and, after a few seconds' noodling, crashed back into the melody and brought things to a head by windmilling furiously. "5.15" followed, much extended, and featuring John's superb solo. Then it was into a full-tilt "Won't Get Fooled Again", more windmilling, a glorious scream from Roger and a fine climax to the show, or so we thought.

In their prime the Who never played encores, and instead of going through the laboured formality of leaving the stage, only to return a few minutes later, Roger acknowl-

edged the tremendous ovation by strapping on a Gibson J200, paying tribute to the support the Who had always received from its West London fan base and leading the band into an emotional trip through "The Kids Are Alright". This was followed by the Johnny

***Pete was having none of it and, after a few seconds' noodling, crashed back into the melody and brought things to a head by windmilling furiously***

Cash interlude, a medley of "I Walk The Line" and "Ring Of Fire", as performed recently in the US, then a gloriously nostalgic "Mary Anne With The Shaky Hand", a valiant, shattering stab at "Naked Eye" and, as a crowd pleaser extraordinaire, "My Generation" which descended into a blues workout, climaxing with a violent chord attack that left no one in

any doubt that these men cannot and will never grow old gracefully.

The Who might no longer be the very best live band in the world, but on this night's showing they can still hold their own against competition 30 years younger. The vocal imperfections could probably be cured with a bit of rest, a visit to a throat specialist and not playing two nights on the trot. Interestingly, most of the audience looked too young to have ever seen the band with Moon on drums. Among them was Noel Gallagher, who might well have envied their vigour and commitment, not to mention a back catalogue of classic songs that stands proudly alongside the very best in UK rock. It deserves to be aired more often, and to hear it played very loud, as it should be played, in this intimate setting was for this long-standing fan a Christmas treat I'll long remember.

*Thanks to Ed Hanel for his observations on the first night's show.*



# Black Sabbath: The Last Supper

*Tim Jones goes to Birmingham to see Black Sabbath's last night*

**E**ver since Black Sabbath cancelled their 'final' gigs at Earl's Court, London, in August 1999, there's been a feeling of trepidation among fans about whether the Sabs would turn up for the shows at Birmingham's NEC on 21st/22nd December, billed as "The Last Supper". As it happened, the quartet of Tony Iommi — the only constant in the Sabbath equation — Ozzy Osbourne, Bill Ward and Geezer Butler put on a storming show for their last 'last night' ever. A great way to see out the 20th century.

## Biding Time

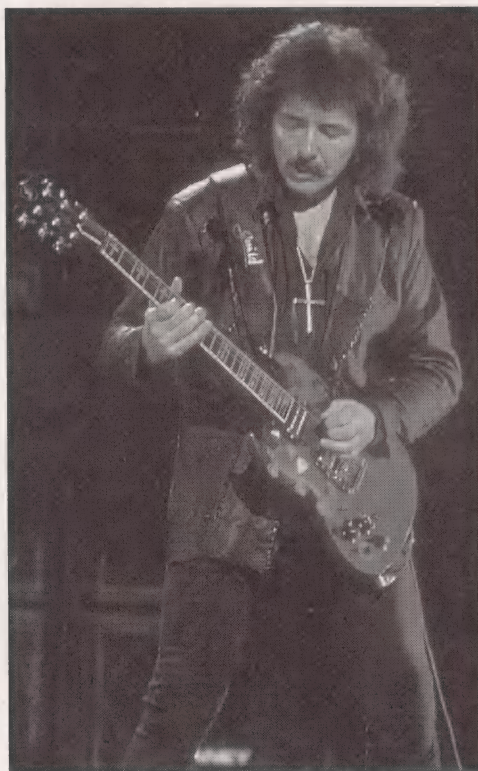
Prior to the main course, Ozzy's wife, Sharon, had put together a trio of *hors d'oeuvres*. First, Drain STH — four feisty, tattooed Stockholm gals — began with a powerful onslaught followed by a combination of metallic grunge and grinding industrial rhythm, complementing the soaring, gutsy vocals of Marina Sjöholm. Pretty good.

Next were Boston's post-grunge/alt. metallers, Godsmack — a Marilyn Manson drone and Pearl Jam gone mental. Vocalist Sully Erna enjoyed the occasion, and a good number of the crowd joined in with his risible "fuck you!" audience participation. Clever.

That pales compared to the repartee of compere Krusher, of Rock Radio Network. Following Godsmack's 40 minutes, he filled the next ten shouting "Black Sabbath" in a vain attempt to drill up hysteria. As one heckler put it: "fuck you!". Better late than never.

Another US band, System Of A Down, followed, and thrilled and bemused in equal parts. A third of the audience loved the four-some's manic neo-gothic metal, the rest sat, stared at the ceiling, and belly-laughed at the antics of vocalist Serj Tankian, who cavorted about like Peter Gabriel after electroshock therapy, alternating between a twitter and "wurgh" vocals. Ultraheavy riffing and a superfast rendition of Sabbath's "Snowblind" brought forth another classic heckle: "you stupid cunts!". Another amusing interlude came with a one-man stage invasion by Santa — bassist Odadjian's response: "what the fuck was that?". Their 50 minutes was up.

As hundreds of fans exited for the loo, the video screen above the stage suddenly



*The longest-serving member of the Sabs, Tony Iommi, reposed and clad in black*

sparked into life. A 'best of' showed the classic line-up on stage and off, showcasing some classic riffs and refrains. This had the punters scurrying back, and by the time that a crimson swathe of light bathed the stalls, the siren wails of "War Pigs" had begun, resulting in a roar from the floor. On stage, backed by a runic set and banks of Veray lights and strobes, came what one fan called the "Flab Four". Ozzy leap-frogged in, with his customary cry, "let me fucking hear you", and the balloon went up. Tony Iommi, ultracool and all in black, hammered at his guitar, Geezer went berserk on the bass, and Bill Ward kept the whole thing ticking over at the back. The crowd responded to Ozzy's every leap and hand-to-ear gesture, and the tumultuous opener was closed with whoops of delight. hilariously, as the mascara-wearing singer turned and the video close-up

flickered out, Ozzy took a sip of tea, resulting in a huge cheer.

The next pounding riff and big bass came with "NIB". Bill Ward had sweated buckets already and his T-shirt was off, as was Ozzy — jumping around and clapping like a six-year-old at a birthday party! And the Oz was in great voice. As usual, though, the madman's antics were as important to the atmosphere as his vocals, and during "Fairies Don't Wear Boots" he spent half his time acting like a Tiswas bucketeer! Tony Iommi — as ever, with a silver cross on his chest — beamed, occasionally moving centre stage as Ozzy harangued each tier: "Go fuckin' crazy!". Indeed, introducing "After And Forever", the ex-bat-biter said, "this is the last ever, ever, ever Sabbath live show" — a huge roar from the mob — "so they say".

## Electric Celebration

Amid all the amazing light blasts, "Electric Funeral" generated thunderous clapping, and although the Ozzman, clad in a *Clockwork Orange* T-shirt, sounded momentarily hoarse on "Sweet Leaf", the whirling Butler and Iommi kept things motoring. Ozzy head-banged his way "Into The Void" and Iommi let rip with an impressive bit of twiddling, leaving Ozzy to bow at his feet in "we're not worthy" mode. As if it were necessary, Ozzy introduced the band, whom he "loves", and there were sky-high cheers. Judging by his face, Ozzy was enjoying the show as much as anyone, and his pitter-patter runs and leaps accelerated as "Snowblind" belted out.

After "Dirty Women", with the crowd shouting fit to burst, the chiming bells of "Black Sabbath" elicited caterwauls, and the lighters came out. After one superb song came another, "Iron Man", with its leviathan vocal drone and Iommi riffing, and as everyone clapped and shouted the chorus, cushion seat covers started to fly about as if a Tasmanian devil had entered the arena. With Ozzy calling for everyone to "go fuckin' crazier than you've gone before", he was deluged with all manner of missiles, which he promptly threw back with glee. Bill Ward became the object of the cushion-hurlers during "Children Of The Grave", which was topped off by a firework finale.

After a few minutes howling, the fans got their encore, "Paranoid", by which time I spotted a familiar face — Sharon Osbourne! She chatted with fans and signed programmes, as she watched her hubby and his mates rage through their classic. One stage invader was about to be wrestled off till Ozzy hugged the fan, producing another huge cheer, and the climax was a mighty firework blaze and ticker-tape. The foursome embraced and, true to form, Ozzy had the last laugh, with a mock cry of woe, as Sabbath headed for the wings. It was over all too quickly — an hour and three-quarters — but it was a suitably charged and heady night, bringing to a close a chapter in the story of the greatest heavy metal band, ever! At least until the next time.





# Neil Finn

*New Zealand's favourite songwriter is releasing a new album of Crowded House B-sides and rarities.*

*Joel McIver quizzes the Kiwi king*

**T**he blurb for Crowded House's greatest hits package, 1996's "Recurring Dream: The Very Best Of Crowded House" centred on the claim, "You know more Crowded House songs than you think you do". Disconcertingly, this turned out to be true for many people, even those who wouldn't normally count themselves as fans. Songs like "Fall At Your Feet", "Don't Dream It's Over" and the student-party staple, "Weather With You", have lasted into ripe old age thanks to Neil Finn's knack for combining soaring melodies and refined production techniques with the emotional strength of his delicate, reedy voice. A definitive 80s band, Crowded House fell neatly between the puffed-up hysterics of many American rock acts and the thin synth twiddle of much British pop.

When the frighteningly popular Split Enz called it a day in 1985, Neil put together an outfit featuring ex-Enz drummer Paul Hester, bassist Nick Seymour and guitarist Craig Hooper. Initially touring under the name the Mullanes (Neil's middle name is Mullanee) the group moved to Los Angeles and signed to Capitol, who unsurprisingly asked the band to change their name. Thus Crowded House were born, the moniker famously derived from their living conditions in LA.

Crowded House's eponymous debut album entered the US Top 40 in 1987, eventually peaking at No. 12. Two hit singles came off the album, "Don't Dream It's Over" and "Something So Strong". In Australia and New Zealand, however, Crowded House experienced more than just moderate acclaim; the band became a multi-platinum success.

1988's "Temple Of Low Men" album contained slightly darker material which

failed to garner the praise of the House's debut. Later that year, however, Neil and his brother Tim completed a new set of songs which formed Crowded House's third album, "Woodface", which due to the demands of a successful world tour was not released until the summer of 1991. Many fans and commentators believe that the album represents their finest recorded moments: after about six months, the band began charting in the UK and Europe with several singles, including the massive hit, "Weather with You". "Woodface" went on to achieve platinum status (300,000 copies sold) in the UK, and the group headlined several concerts at Wembley Arena. Tim, however, decided to leave Crowded House in the middle of their tour, but the band was then given a boost from an unexpected quarter: both Neil and Tim were awarded OBEs by the Queen in 1993 for their contribution to



# SHORT TAKES...

the arts. Perhaps a political move motivated by Republican mutterings Down Under? It's unlikely that the Palace will ever let us know.

After a fourth album, "Together Alone" (1993), Neil decided to spend more time on side projects. These included production for fellow New Zealander Dave Dobbyn and the long-awaited collaboration with Tim (now married to actress Greta Scacchi) in late 1995, as well as session work for Sheryl Crow. In June 1996, Neil officially dissolved Crowded House and "Recurring Dream" was released, entering the U.K. and Australian charts at No. 1. After a number of "final" shows, the House played their official farewell show in November 1996 at the Sydney Opera House to 100,000 emotional fans, donating the proceeds to charity.

In June 1998, Neil released his debut solo album, "Try Whistling This", co-produced by the legendary Marius de Vries and recorded in New York. Finn has remained close-mouthed about the origin of the title, but many pundits assume that it's an ironic response to those who have panned his music in the past as no more than shallow, hummable acoustic pop. The album was an immediate success, impressing many fans new and old with its combination of Neil's well-known melodic writing skills and the influences of his co-writers Sebastian Steinberg and Yuval Gabay, from the nutty US outfit Soul Coughing. A single was released, the wistful, almost folksy "She Will Have Her Way", which accompanied a memorable video based on the 50s B-movie, *Attack Of The 50 Foot Woman*, and which became a critical and commercial success.

Since then Neil has mostly stayed out of the public eye, writing his next solo album and preparing for the release of "After Glow", a collection of rare and unreleased Crowded House tracks. Will the Crowded House ghost ever be laid to rest? *Record Collector* met Neil in the posh environs of South Kensington (it's so hard for these poor pop stars) and tried to find out. In person, Neil is an affable, relaxed individual; on this occasion he confesses to being a bit hungover — clearly his party days aren't over just yet — but manages to get through the interview with the help of some peppermint tea.

**What's the story behind "After Glow"?**

Well it's a collection, in part B-sides, but also about six songs that were never released at all and which I always felt were worthy of release. The best of the rest, if you like.



The promo digipak version of Neil's 1999 5-track EP, "Last One Standing".

**Is it something like the Oasis "Masterplan" album?**

It's similar, but that was all B-sides, wasn't it? It seemed like a good collection of songs. A few fans had asked for unavailable tracks that we'd done, and one of the songs, "Private Universe", is an acoustic version which I think is better than the original. It's as it should have been done in the first place, I think.

**There are dozens of internet sites about you. You've obviously got a lot of very devoted fans. Does having all that stuff written about you in cyberspace freak you out?**

No, I'm glad there are people out there doing it. I just wish I was more involved with computers. I'm waiting for voice-commands, so I can just walk around barking at the computer. Treat it with the contempt it deserves (laughs).

**One of the sites says that one of your early dreams in life was to become a priest. Is that correct?**

No, that was my brother who's been quoted. I'm an agnostic verging on atheist, but I'm keeping my options open for a late conversion! Catholicism is good for the imagination, with all those images from Mass and so on, which has helped me in my songs.

**Do you have any James Joyce/Bob Geldof resentment about being brought up as a strict Catholic?**

No, my upbringing was fine, really. I've got nothing to complain about. I suppose sex was pretty taboo, though. It screwed my relationships up with girls at first — I was a bit of a slow starter.

**Is it true that you started off playing your music in prisons and mental hospitals?**

Yes. They all loved it, especially the prisoners when we played "Alice's Restaurant", which has a drug reference in it. There wasn't really anywhere else to play, and they were all keen on any kind of entertainment.

**You work on and off with your brother. What differences are there between you and Tim?**

It's hard to describe — because we're just different people — but Tim's more logical with lyrics and I'm more abstract. The sound of our voices together is incredibly close. It's thrilling to work together.

**Are you a megastar in New Zealand?**

Well, the concept is a bit strange over there. You certainly have cultural icons there, like Sir Edmund Hillary and Kiri Te Kanawa.

**Jonah Lomu?**

Yeah, him too. There's a lot of goodwill, but not too much

fawning, which is just as well.

**Were Crowded House the biggest band ever to come out of New Zealand?**

It's difficult to know, because two of us were Australian. Actually, it mattered very little to us where we were from; there's a big rivalry between the two countries, but we don't buy into the debate.

**Did you know Michael Hutchence?**

I met him a few times and we were good mates, yeah. It was unfortunate the way it went for him. He was attracted to that side of it, and it all went wrong for him. He and Paula were hounded by the press, it was an endless thing. Once you open up the box of celebrity, you can't flirt with it. I'm not moralising, but once you're in, you're fair game. It was unfair and unpleasant what happened to him and Paula. Me, on the other hand, I've never been of any interest to the gossip columns. Does that make me dull? (laughs) I suppose it's because I don't frequent fashion shows and rock'n'roll parties.

**You don't attack photographers?**

Well, I don't need to, because they don't hound me. I'm more concerned that my songs have a life than that my face is being broadcast. It's the slow and steady approach, really. You can achieve a lot very quickly by giving outrageous quotes and being photographed in various stages of inebriation. If you're a more discreet character you have to rely on the songs permeating through.

**You've produced the Australian Aboriginal band, Yothu Yindi, who have been talked up as part of a new Aboriginal movement. Is that really happening or is it all cynical?**



A few Aboriginal bands are emerging now. The first lot were country-influenced — that's the prevailing music out in the communities. Yothu Yindi became successful through their really good stage show, which mixed aspects of their own culture with the rock thing, and they also had a very successful dance remix, which was a big hit in Germany and a hit of sorts here. If there's an aspect of tokenism, it's only because the feeling in the Australian record industry was that some recognition was long overdue. Australia is trying to face up to its evil colonial past.

**Which is the fault of the British, presumably?**

Well, we're all implicated. I come from the same place that you do.

**Do you think that the average white Aussie or Kiwi is picking up any cultural message from this?**

Well, the benefits occurred mostly among young Aborigines, who now have a role model to look up to, which is very important. I think also that the success of Kathy Freeman, who is an international sprinter, and also of some Aboriginal soccer players and artists means that young Aborigines have something to aspire to. Whether it's made much difference in the broader community? Well, it has helped, but John Howard — the Prime Minister — has an attitude towards Aboriginal affairs like a 1950s minister — give them charity, but not their land back.

**Do you think they should have their land back?**

There should be some recognition that they owned it first. If it's now private land, returning it to them would be difficult, but there are public tracts of land which could be given back. There should also be compensation for mining, or whatever happened on their land. In New Zealand the process is further down the track. The Maoris never gave up, they fought long and hard and never signed any treaties.

**Do you have a favourite Crowded House song?**

I like playing "Fall At Your Feet" live, but I don't have one single favourite.

**Did you hear Dove's recent version of "Don't Dream It's Over"?**

Yes, I approved it. I thought, let them have a go, the girl's voice suited the song.

**Did you like it?**

Well . . . (diplomatically) it's well-sung. It's not my kind of music. I like the Chemical Brothers, some of their records. I like the diversity of their stuff, it's not just boom boom boom. I don't dance a lot, but dance music is a powerful force. Hip hop has been more huge than anybody thought it would be, although it lacked traditional elements like a tune and so on. It's probably the most powerful new form of music in the USA.

**Have people approached you for samples?**



Neil Finn's old band, Crowded House — the biggest act ever to come out of New Zealand.

Yes. Sometimes I say yes and sometimes no, there's no absolute rule. If it suits what they're doing, I'm not that precious about it. I believe that songs evolve in their own mysterious way anyway. My ultimate aim is to have someone at a party in 20 or 30 years' time playing one of my songs on an acoustic guitar. If they don't know who wrote it, it doesn't matter a shit. If it's part of the canon of music, I'm happy.

**Have you done any dance remixes?**

I've done two, I didn't like them and I never released them. I haven't really had time to

do proper dance mixes. I'm incredibly busy, mostly out of choice. I've got a family who I'd like to remain active within, after all.

**Are you ever going to pack it in?**

I never intend to pack it in. I may adjust the balance a little in favour of rest and recreation, but I might not travel for a while, so I can get back to travelling for fun. At the moment I can't be bothered going to exotic places because of the flying.

**Why not take a year off?**

I almost did it last year. Maybe I'll do it sometime. I can do anything I want, really! (laughs)

## Competition

Win a rare promo CD-R of the new Crowded House album, "After Glow", signed by Neil and worth £100, by answering this simple question:

**To which invertebrate soundtrack did Neil contribute in 1998?**

Send your answers by 21st February to:

The Editor, Neil Finn Competition, Record Collector, 43-45 St. Mary's Road, Ealing, London W5 5RQ



# Seafood

*The indie guitar tykes have released a series of desirable singles, and now a remarkable debut LP. Martin O'Gorman finds out more.*

**S**eafood's David Line is a happy man. Just prior to talking to your reporter, the singer and guitarist learned that he had been booked to do an interview with *Total Guitar* magazine. "I'm well chuffed!" he beams. "I'm gonna rush home, build a pretend guitar, and make out I used it on the album — the 'Seafood Sound'."

1999 was a good year for the London foursome, who have been peddling their scorching brand of indie guitar-pop for around three years now. The band built up their fanbase thanks to the release of two memorable singles, the fuzzy melodies of "Easy Path" and the classic riffing of "This Is Not An Exit". They also appeared at the CMJ festival in America, and went on three tours of the UK — the first two supporting Idlewild and the Llama Farmers, and the third on their own.

Last summer also saw Seafood holed up together making their debut album, "Surviving The Quiet", which was recorded on a farm in Northampton. "We really put ourselves through it," remembers bassist Kevin Hendrick, "because it was residential." David agrees: "We all drove each other insane. It did get a bit much on occasion, but I think it's good to hate each other every now and again."

## MURKY

The album's murky, obscure sleeve will intrigue long-time Seafood followers, who will detect a change in tone from the usual brightly-coloured designs that adorn their singles. David thinks this was inspired by the band "getting their heads together in the country": "A lot of people have said: 'oh, that's not very Seafood'. It's very dark, a sort of black heavy metal cover. It's quite aggressive".

Another noticeable by-product of this rural confinement was a selection of more mellow cuts, featuring pedal steel guitar from Melvin Duffy and even a touch of flute and cello. It's something of a departure from the standard guitars-bass-drums thrash that appeared on the band's first three singles, which were collected on the "Messenger In The Camp" mini-

LP. This is thanks mainly to producer Ian McCutcheon, of the laid-back country-indie combo the Mojave Three. "Ian's obviously into country and stuff," says Kevin. "He knew a guy who could play pedal steel for us. He came in for a couple of days, and we could have quite easily had pedal steel on every track! It was such a welcome break from the recording, watching him play."

Although the band have been together for just over three years, the seeds of Seafood were sown in the childhoods of David and guitarist Charles McLeod. "I just looked up to everything Charles did, really," recalls David. "We lived near to each other, and went to the same school. He got into all the cool music first. He got into the Pixies, I got into the Pixies. He bought a guitar and a *How To Play The Wonder Stuff* book, and I was like 'I wanna know how to play the Wonder Stuff!' So I then went out and nicked a guitar off a

girl I was going out with, and just started playing. We taught ourselves how to play, and then Charles went away to Sweden for a year, and I promised him I'd form a band, which I did. He came back and he had a band to come back to. But that didn't quite work out, so I said, 'I promise you I will try to form another one', so I put an advert in *Loot*."

Reading the free ads newspaper that day were Kevin Hendrick and Seafood's drummer, Caroline Banks. "I was actually looking for somewhere to sell a scooter," says Kevin. "We chanced across this ridiculous advert asking for a female bass player and a male drummer. We phoned up and said, what about the other way around?"

What makes the story of Seafood's formation somewhat spooky is the fact that the girl Kevin was living with had a photograph on her wall depicting a group of young indie scruffs. Among the motley crew was none other than David Line . . .

"It all goes back to the days when we used to go to indie discos in the Wag Club," says David. "None of us knew each other, but we were all there at the same time. This particular girl was there, and she took a photograph of us, and then put it on her wall."

"Kevin ended up living with her, and then three years later we met. It's all very odd. All that time, Kevin had seen that photograph on the wall in his flat. We do think we are slightly fated. We're destined. Had to be."

## ECCENTRIC

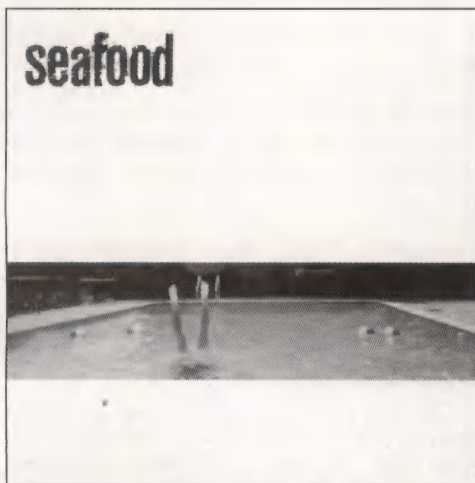
The quartet got together at Highbury Corner in North London on 31st August 1996. Their first gig was a *Save The Children* benefit at the Dublin Castle in March 1997, and by their fourth live outing, Seafood had caught the eye of the eccentric Fierce Panda label, who enlisted them for a single. The result was "Scorch Comfort" in January 1998, a searing slab of guitar scratching, punctuated by Caroline's intermittent squawks, backed by "Dig", a charming tale of murder and bodies buried under the kitchen floor.

All of Seafood's releases — except for the "Psychic Rainy Nights" single, released on North-

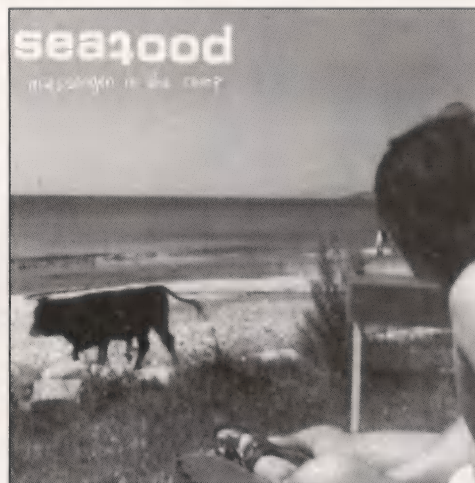


*Seafood: (from left) Kevin Hendrick, Charles McLeod, Caroline Banks and (front) singer and guitarist David Line.*

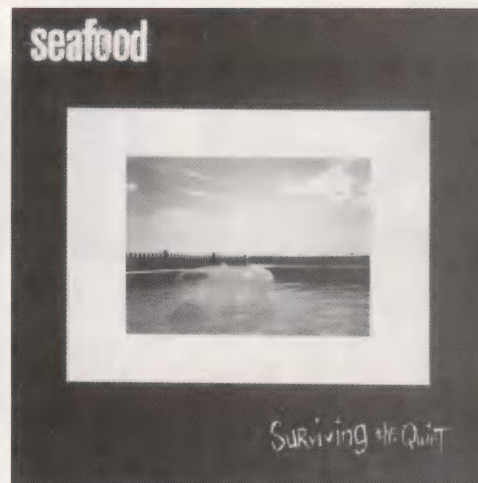




Seafood's debut single from 1998, the 7" only "Scorch Comfort" / "Dig".



"Messenger In The Camp", which compiled the band's limited 45s and radio sessions.



Seafood's new album, "Surviving The Quiet" — complete with unusually "dark" artwork.

ampton's Kooky label — have appeared on the Fierce Panda imprint. The label has been used in previous years as a stepping stone for many acts — Placebo, Ash and the Bluetones have all issued one-off singles before signing with major companies.

However, thanks to a new deal with Mushroom, Fierce Panda have now taken the plunge and signed two bands themselves. Scandinavian popsters Bellatrix are one and Seafood are the other. "Fierce Panda looked after us from our fourth gig onwards," says Kevin. "We've started a long-term deal, and that's fine by us. We signed on the eve of the Reading Festival. Because they're also developing, we feel like guinea pigs some times, but it's funny watching them become corporate! They're the most uncorporate people you could possibly meet. It's a result of them seeing so many bands get messed up by major labels — they just got fed up with either seeing bands wasted, or seeing them go on to do better things!"

Throughout 1998 and 1999, Seafood quietly released the odd single here, and did the occasional fanzine interview there. Did they find this a refreshing change from the usual blaze of hype that accompanies many young new bands? "Our fans are a lot more dedicated," agrees David. "They're a lot more into us, it's not like a fad. It's better to build it up like that and not be like, say, Gay Dad, and have fans immediately just because the press says so."

"We've done a lot of support slots," says Kevin. "At times that can be frustrating, playing with bands on a similar level — we think, shouldn't we be headlining? I'm so glad that we didn't, because you just really cut your teeth and you can develop almost while no one's looking. I think we've got a lot better, because we were pretty shambolic live, and we still are a bit of a shambles, but a much tighter shambles, if you like."

Seafood acquitted themselves admirably at Reading '98, when they were left one man short after Charles suffered horrible cuts to

his hands in a bizarre glass door accident. To compensate, the band treated the crowd to an eight-minute version of the Aled Jones classic, "Walking In The Air".

David thinks that the problem for a lot of new indie bands is a general apathy within the scene: "I think the indie scene's a bit nondescript, isn't it? There's just too much choice, people aren't massively into guitar bands, dance, or the indie scene. People like a bit of everything now, don't they? It's more difficult to get a scene going."

## COMPARISONS

But how to categorise Seafood's music? "I think it's quite funny, because I don't actually think that journalists have been able to work us out," continues David. "We're not really experimental jazz, or whatever, so they can't say 'they're a brand new kind of music'. We're not really pop either, just somewhere in between. We're called anything from indie-rock, metal-rock, to indie-pop."

"The most common comparison we get is the Sonic Youth one, because we talk about them a lot. They're one of our favourite

bands, but we sound bog-all like them really, it's just we do guitar workouts every now and again. It's that American 80s, Dinosaur Jr thing. I actually think that we're one of the few British bands that take on that kind of music scene and do it well, without sounding too British."

With "Surviving The Quiet" in the shops now, the immediate future sees a re-recorded version of the anthemic album track "Belt" out this month, and a split single with lo-fi kings Billy Mahonie on the way soon. A special gig for Fuji TV in November may mean that the band will head for Japan at some point, while there's a one-off single for the Boston-based label Wabana in the offing, which will please Pixies lovers David and Charles, who are looking forward to seeing the home of their favourite band.

David sees Seafood's career plan as quite satisfying, which may explain the album's title: "We weren't one of those bands that had a massive hype — it's been a slow builder. It's like we've been surviving the quiet for quite a while, but it's all going to be worth it."

## Seafood Discography

Cat. No.	Title	Current Mint Value
<b>SINGLES</b>		
Fierce Panda NING 45 Kooky KOOKYDISC 005	SCORCH COMFORT / DIG (7", p/s, 1,000 only, 1/98)	£5
	PSYCHIC RAINY NIGHTS / WE FELT MAROON (7", p/s, 1,000 only, 250 in maroon vinyl, 3/98)	£4
Fierce Panda NING 54 Fierce Panda NING 54 CD	PORCHLIGHT / UKIAH / MAINTENANCE 1 (7", p/s, 1,000 only, 6/98)	£4
	PORCHLIGHT / UKIAH / MAINTENANCE 1 / MAINTENANCE 2 (CD, 1,000 only, 6/98)	£4
Fierce Panda NING 72 Fierce Panda NING 72 CD	EASY PATH / WALKING IN THE AIR (7", p/s, 1,000 only, 6/99)	£3
	EASY PATH / DUCK AND COVER / WALKING IN THE AIR (CD, 1,500 only, 6/99)	£4
Fierce Panda NING 83 Fierce Panda NING 83 CD	THIS IS NOT AN EXIT / PEEP HOLE CRAFTS (7", p/s, 1,000 only, 10/99)	£2.50
	THIS IS NOT AN EXIT / PEEP HOLE CRAFTS / DEMAND MOUNTAINS (CD, 2,000 only, 10/99)	£4
Fierce Panda NING 89 Fierce Panda NING 89 CD	BELT / PEBBLE MULE (7", p/s, 2/00)	£2.50
	BELT / PEBBLE MULE / DID YOU COME IN A CAR? (CD, 2/00)	£4
<b>ALBUMS</b>		
Fierce Panda NONG 6 CD	MESSANGER IN THE CAMP (CD, 11/98)	£8
Fierce Panda NONG 11 LP	SURVIVING THE QUIET (LP, 1/00)	£8
Fierce Panda NONG 11 CD	SURVIVING THE QUIET (CD, 1/00)	£10



# Bauhaus

*The legendary Goths return with a new compilation, "Gotham".  
Steve Rippon gets bats in his belfry.*

**L**ock up your virginal daughters, because the bats have returned to the bell tower. Yes, Northampton's finest pallid sons, Bauhaus, are back, with a double live CD, punningly titled "Gotham" (KK 2102894), a souvenir of their 1998 reunion gigs at New York's Hammerstein Ballroom which then turned into a full US tour.

"It's presented as if it's a single show," says singer Peter Murphy down the crackly phone line from his adopted homeland of Turkey, "although we actually recorded both nights and then edited them together to make it seem like one."

The reunion was so successful that it even spawned a stop-off in a Chicago recording studio for the new recording, "Severance", included here (and also in a live version) as an extra temptation to the faithful and a suitably epic finale to a quietly triumphant comeback. According to Murphy, currently working on new solo material scheduled for the spring, the reunion may or may not continue. "We're going to meet up early next year and talk about it. It's under discussion," he adds tactfully. Aside from the new recording, which apparently picks up where the band left off back in '82, the set features

a mostly familiar rendering of the band's celebrated back catalogue.

With hindsight it's possible to claim that Bauhaus' importance was initially underrated. Like so many influential bands they tended to be tarred with the sins of their successors, but with the legions of second-rate Goth combos which were swarming around in the early 80s having now withered and died, they can reclaim their rightful place as one of the more original of the second explosion of New Wave bands.

## Support

Anyway, all your old gothic faves are here and there's certainly no shortage of support for the reformed Bauhaus (their two Brixton shows last year sold out in hours, as did gigs right across Europe) — so it's not just nostalgia pure and simple. The band sound energised by working together again, and the years of solo projects like Tones On Tail, Love & Rockets and Dali's Car drift away as the opening chords to "Double Dare" float in. It's as if the last 15 years never happened.

"We were delighted to see that the audience was a real mixture," says Murphy. "There were a lot of people there who

couldn't have been old enough to be into the band first time around. People who possibly got into bands that were influenced by Bauhaus and then discovered us indirectly."

The two CDs, artfully compiled from this combination of sets, mix classic Bauhaus cuts culled mostly from their first three albums: three from "In The Flat Field", four apiece from "Mask" and "The Sky's Gone Out", with only the still-anthem "She's In Parties" making the cut from the "Burning From The Inside" LP. Sadly no room could be found for their sparkling version of Eno's "Third Uncle".

Certainly they seem to be in fairly ebullient form throughout, refining their back catalogue with a new perspective and perhaps finally coming to terms with the fact that for most of their adoring public they will only ever be Bauhaus. "Initially we all approached the reunion rather cynically," admits Murphy, "thinking it would just be covering familiar ground, but when we got together on stage, and with the reaction we got from the audiences, it seemed to take on an organic life of its own and became a very interactive learning experience for us."

Among the numerous highlights is the glam-rock tribute medley of "Telegram Sam" and "Ziggy Stardust", wherein Murphy revisits his Bowie-isms for the 90s. When asked about his view of Bowie's new material, Murphy waxes positive. "I like the new album," he says, sounding endearingly fan-like. "Bowie seems to be getting back to concentrating on songs, for which I've certainly been lobbying for some time."

## Gothic-Reggae

The ethereal, acoustic and genuinely Gothic opening to "Silent Hedges" is another peak, while "She's In Parties" mutates into a kind of gothic-reggae dub experiment with lots of jagged echoey guitars, and even a sublime melodica part which would probably have Augustus Pablo purring with approval. Towering over them all, though, is the staggering monolith of "Bela Lugosi's Dead", a meditation on what would have happened if the Ramones had been raised on Valium; an audacious 12-minutes-plus of that dumb-ass riff piled high with ludicrous schlock-horror imagery, and yet somehow it's as epic as "MacArthur Park" and twice as ludicrous. And of course the crowd laps it up.

If for nothing else Bauhaus will always be remembered for that one song. "We love our audience," they sing at the end of "Spirit" and the collective denizens of Gotham reciprocate in spades. Bauhaus are back, and one senses that Murphy at least is keen to take it a little further. "Gotham" suggests he's right. Let's hope the others agree.





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# DIGGIN' FOR GOLD

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## RARE!

**THE PINK FLOYD: "See Emily Play" / "Scarecrow"**  
(Japanese 7", p/s, Odeon OR 1785, 1967)



The Pink Floyd's 1967 debut album, "The Piper At The Gates Of Dawn", is a stunning piece of genuine British psychedelia, and one of the defining works of the whole genre. The record, and its accompanying singles, "Arnold Layne" and "See Emily Play", perfectly sum up the innocent, childlike atmosphere of the UK in the late 60s on the one hand — and the acid-fuelled free-fall into experimentation on the other — thanks to the eccentric vision of Syd Barrett.

It may come as a surprise to find that this example of the Floyd's particularly English whimsy found its way halfway around the world in the Far East. The Japanese have been long-term Anglophiles, snapping up anything emanating from these isles, particularly when it came to the British beat boom of the 60s. Album and single releases by the Beatles, the Rolling Stones and the Who all crossed the seas to settle on Nipponese shores, and the Floyd were no exception.

"See Emily Play", the Pink Floyd's second single from the heady days of June 1967, which made No. 6 in the charts, was issued in Japan in a glorious colour sleeve bearing the 'mind-blowing' artwork from the "Piper At The Gates Of Dawn" album. Although the sleeve's garish red border and yellow and blue lettering would indicate that the single was the product of the less-tasteful 1970s, this Japanese edition was released soon after the British issue. Only demo copies of the British "See Emily Play" were packaged in picture sleeves (and not like this!), which means that this unique artefact attracts a great deal of attention from Floyd-heads. How much cash would you need to part with to obtain this little gem? Try somewhere in the region of £400 — £500. No wonder Pink Floyd later recorded a song featuring cash registers ringing in time to the music...

*Martin O'Gorman, with thanks to Stand Out!*

## DISCOVERED!

**THE ROLLING STONES:**  
**"Voodoo Lounge Tour Souvenir"**  
(Japanese promo CD,  
Virgin/EMI SPCD 1481, March 1995)

Japan has always been a hotbed of collectables, particularly so in the promo CD market. Having issued one of the rarest Stones promos ever — "Pleasure Of Pain" to promote the "Steel Wheels" shows of 1990 — Virgin/EMI planned to follow this with a more generally-available souvenir release for the 1995 "Voodoo Lounge" gigs.

The idea was to mix tracks from the "Voodoo Lounge" album with some choice post-'71 cuts from the back catalogue. As it turned out, the plans were shelved and Stones collectors were left scratching their heads as to whether the CD ever actually reached pressing stage.

The fact that an official release was proposed has led to much misinformation in Stones circles, with some fans believing the disc's quite commonly available. This is definitely untrue, and the promo copy that recently emerged in this country is actually the only one known to exist — although it's possible there are more. However, as the release was obviously scrapped, the pressing will have been extremely limited. Dealers have quoted



figures in the region of £1,500-£2,000 for this lovely little number, making it by far the rarest Rolling Stones CD promo ever.

*Simon Ward, with thanks to Matt Lee*



# TRANSMISSION: IMPOSSIBLE?

**KINGSLEY AMIS GOES POP**

(Associated Rediffusion / Certain regions ITV network)

*Active Life: 17th October to 5th December 1962*

For this month's trawl through the annals of pop on TV trivia, we go back to the winter of 1962 with a pop series hosted by the well-respected author Kingsley Amis. Every week for the subsequent two months, Amis meandered through the world of popular music, encountering a whole host of weird and wonderful performers. Initially transmitted between 11:00 and 11:14pm, the programme was broadcast just before the ITV network closed at 11:32pm with programmes like *The Epilogue*, which usually featured short peaceful items like the Rector of St. Gwen in the Fields reading a brief but beautiful poem.

Produced by future *Ready, Steady, Go!* honcho Daphne Shadwell, the first of these seven



14-minute programmes began life on 17th October with a guest appearance by **Billy Fury**, who sang his latest Decca release 'Because Of Love'. One week later, Amis encountered the perennial Forces sweetheart **Vera Lynn**, who sang and spoke about her illustrious career. Accompanying Vera on the show was the **Vernons Girls** disc 'You Know What I Mean', played to some film of a men's wrestling match.

Show three (31st October), featured **Cleo Laine**. The series continued with an earlier start (9:15 – 9:29pm) on 7th November, when Kingsley learned to dance the New Madison and talked to the dance hall tycoon (and Miss World and later football entrepreneur) **Eric Hall**. **Anthony Teague** and two Madison Girl dancers joined them.

Show five (14th November) featured one of the biggest names on the American pop scene, the teenager **Bobby Vee**, who sang and discussed the young people on both sides of the Atlantic. Show 6 on 21st November included the great British character actor and singer **Bernard Cribbins** — he sang his classic ditties 'Hole In The Ground', 'Right Said Fred' and 'Gossip Calypso'. After a break on 28th November, *Kingsley Amis Goes Pop* returned for one last time on 5th December with **Rolf Harris** singing 'Sun Arise' and demonstrating his prowess on his didgeridoo.

Although some of the shows were actually tele-recorded and preserved by AR TV, those remaining clips perished, along with its *Ready, Steady, Go!* archive, when the TV company was taken over by Thames Television in 1968.

*Keith Badman*

## AD NAUSEAM

**HONEY BEE BENSON:**  
"Ski Sponsor Disc"

(12", Public Eye PEEL 5, 1980)

In a desperate attempt to make yoghurt more attractive to teenagers, Ski decided to sponsor pop music by way of this fruity 4-track 12" displaying the talents of singer/songwriter Honey Bee Benson and her group the Skis. The whole project could have been a recipe for disaster with Ski on the slippery pop slope, but this dairy dessert dance disc is actually quite tasty.

You'll get a buzz from Ms Honey Bee, who sounds like a charming cross between Debbie Harry and Lulu on these dance-friendly power-pop songs which are highly reminiscent of early Blondie. One of the tracks, however, is as much of a space-filler as the vanilla flavour in a four-pack, and features an anonymous male vocalist warbling a painfully trite love song. Also adding to the 'hurt' in 'yoghurt' is the saccharine-soaked Ski sales jingle, which the company inadvisedly insisted on inserting between each track, guaranteeing zero airplay and — consequently — rendering the whole concept pointless. So, a sting in the tale then for the hitless Honey Bee Benson and the Skis, but there were no sour grapes — just sour milk.

*David Noades*



## PARALLEL UNIVERSE

*Each month we take  
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River Depp Mountain High
2. **QUEEN**  
Killer McQueen
3. **ELVIS COSTELLO**  
Olivier's Army
4. **CHER**  
Heart Of Stallone
5. **BON JOVI**  
Niven On A Prayer
6. **BEACH BOYS**  
Eastwoodn't It Be Nice
7. **WHAM**  
Brad Boys
8. **WINGS**  
Banderas On The Run
9. **BOB MARLEY**  
I Shot The Sharif
10. **THE BEATLES**  
(Hugh) Grant Buy Me Love


**Contributors:** Gurnwyn Fawque,  
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**Next Month:** Vegetables




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*David Essex*  
DAVID ESSEX

P.S. The Flip Side is 'Higher than High', and the catalogue number is UN 502

**LEFT:** An enthusiastic David Essex trumpets the tale of his "Love Story" single in this desperate bid for publicity in 1968. Presumably the shameless stunt paid off, as thirty-two years on he's still a fixture on daytime television...

**BELOW:** Miss Jackie Trent, meanwhile, was loudly — and somewhat tetchily — announcing her probably unwanted lack of representation in 1968. How well this handling of her "own business interests" paid off could well be reflected in the number of people who still know who she is.

*Miss Jackie Trent wishes to announce that she is no longer solely represented and until further notice will manage her own business interests.*

## LABEL OF LOVE

*A record company retrospective*



Formed by songwriter and bandleader Johnny Mercer, Paramount Pictures executive Buddy de Sylva and Hollywood record store chief Glenn E. Wallichs in 1941, Capitol's image was one of style and sophistication. Frank Sinatra's career was boosted when he joined the company in 1953, demonstrated by his healthy chart run on the label. Just as good was Nat 'King' Cole, a huge album star but still very profitable on 45s in the 1950s.

Decca handled the earliest singles pressings in the UK, but when EMI gained a controlling interest in the label in 1955, they were swiftly rewarded with No. 1s for Tennessee Ernie Ford and Dean Martin. The label soon became EMI's American outlet (but it wouldn't be

until 1979 that Capitol became wholly owned by the UK giant). Capitol's answer to Elvis, the eminently influential **Gene Vincent**, sadly didn't quite reach the sales peaks his bosses had hoped for, but this didn't stop the company from building the famous Capitol Tower in 1956, which subsequently featured heavily in the label's advertising.

The signing of the **Beach Boys** in 1962, and the issuing of the **Beatles'** material Stateside was the golden age for Capitol. Although label chiefs had initially passed on the Fab Four's output, Capitol rode out the 60s quite comfortably thanks to some considerable repackaging and reissuing of Beatles product.

For the most part, Capitol clung to its jazz and quality easy listening roots, making wilder singles such as the **Standells'** "Dirty Water" and the **Human Beings'** "Nobody But Me" somewhat miraculous, while Northern Soul fans chased after a handful of prime titles that Capitol's UK governor, EMI, issued here. As with MGM, UK acts began to appear on Capitol, with labels stating both UK and US recording credits. Some bleak years were to follow, but the label is still an occasional visitor to the charts thanks to acts like **Tina Turner** and **Crowded House**.

*Eric White*





## BIZARRE!

VINCENT PRICE:

**"Witchcraft & Magic — An Adventure In Demonology"**  
(2-LP with booklet, gatefold sleeve, US Capitol SWBB-342, 1970)

Ever fancied hearing the history of witchcraft related in the dulcet tones of Vincent Price, erstwhile actor of the horror genre and owner of one of the most campily terrifying voices in history? Well, lay your greasy mitts on these impressive slabs of vinyl and your darkest nightmares can come true.

Over four sides, Price describes the activities of witches from the middle ages to the present day, helped by electronic effects that transport you to the sorcerer's den, where cauldrons bubble while nameless things crawl. Thrill to the noises of human fat sizzling, as Price revels in the entertainment afforded by witch-burnings; shudder, as you learn the hideous methods employed in the creation of the Hand of Glory, fashioned with the hand of a hanged man and a generous goblet of baby's fat.

To help the atmosphere, the album is accompanied by a large parchment-effect booklet, containing depictions and engravings of witchcraft through the ages. Helpful diagrams illustrate the best methods of appeasing His Holiness, Beelzebub, while others show the various demons you can expect to appear when the correct conjurations are recited within the Magic Circle.

It's hard to price this dramatic piece of history, particularly as Mint condition examples are so hard to come by. We've seen one battered copy turn up with an asking price of £50, so if you're looking for a pristine copy, we reckon you might be looking at a price-tag of around £70. Bizarre indeed . . .

James R. Blandford



## CHEESY!

**BOB ANTHONY: "We'd Like To Teach You To Sing"**  
(LP, Pro-Mu-Sing EDEN LP 49, 1973)

Back in 1971, heavily intoxicated by Coca-Cola, the New Seekers desperately wanted to teach the world to sing. A certain Bob Anthony, however, kept things on a more intimate level by teaching individuals. And who couldn't fail to be impressed by this ambitious project, which attempts to condense years of tortuous tonsil training into the running time of an LP

The various chapters which include "voice range", "vocal chords" and "vibrato", are introduced by an anonymous adenoidal voice *a la* Parker from *Thunderbirds*. He is joined by voice coach-cum-cabaret king Mr Anthony, who by comparison sounds somewhat sinister, especially when he talks about "breathing exercises" and "throat action"! He stresses the value of practising scales by continually singing "aaah" to find your voice range. However, one glance at the the pictures in the accompanying booklet, which shows the creepy coach looking every inch like an extra from *Planet Of The Apes*, would be more likely to receive a chorus of "Aagh!"

The booklet features helpful hints on "microphone technique", "stage smiles" and "planning your act", so this album is aimed very much at the wannabe club singer and Mr Anthony's other career as just such an artist is put to good use. But by side two of the album he has run out of things to say and keeps any would-be warblers busy by



## GOOD SPORT!

*You cannot be serious...!*

**JOE FRAZIER: "Try It Again"**  
(7", Jobo J 100, 1974)

Having beaten Muhammed Ali as world heavyweight champion in 1971, "Smokin' " Joe Frazier lost the title to George Foreman two years later, and when Ali was back on top again after the infamous "Rumble in the jungle", Frazier was all the more determined to win the title back. Somewhere along the way, he was invited to cut this morale-boosting single, and with the Godfather of Soul's right hand man Bobby Byrd in his corner, how could he refuse?

Byrd's "Try It Again" is a nifty non-stop groove which really packs a punch! A funky backbeat is joined by some suitably heavyweight horns and then Joe enters the ring, not smokin' but blazin' when he tells the crowd: "If things do not go your way / hold on and try it another day". While this was clearly a comment about winning back the title, he covers "Knock On Wood" on the flip — hardly a suitable sentiment for a fearless fighter! Sadly, he lost to Ali in the "Thrilla In Manilla" return match in October '75, however, while his opponent may have been No. 1 in the ring, Joe was, without doubt, "The Greatest" in the recording studio!

David Noades



suggesting they practice singing to a selection of backing tracks which include "Funky Rock Tempo" and "Bossa Nova". Despite the odd bum note, this embryonic karaoke works well and was actually written by the multi-talented Mr Anthony, who writes lyrics too as revealed by his special song "Time", which rounds off the album as a demonstration piece. It's more than likely that once listeners discovered their guru sings like camp Aussie crooner Bob Downe with haemorrhoids, they would have questioned his teaching techniques and decided that perhaps it was "Time" to ask for their money back.

As to the value of this record today, don't get too excited as there are plenty of copies available — and all going for a song.

David Noades

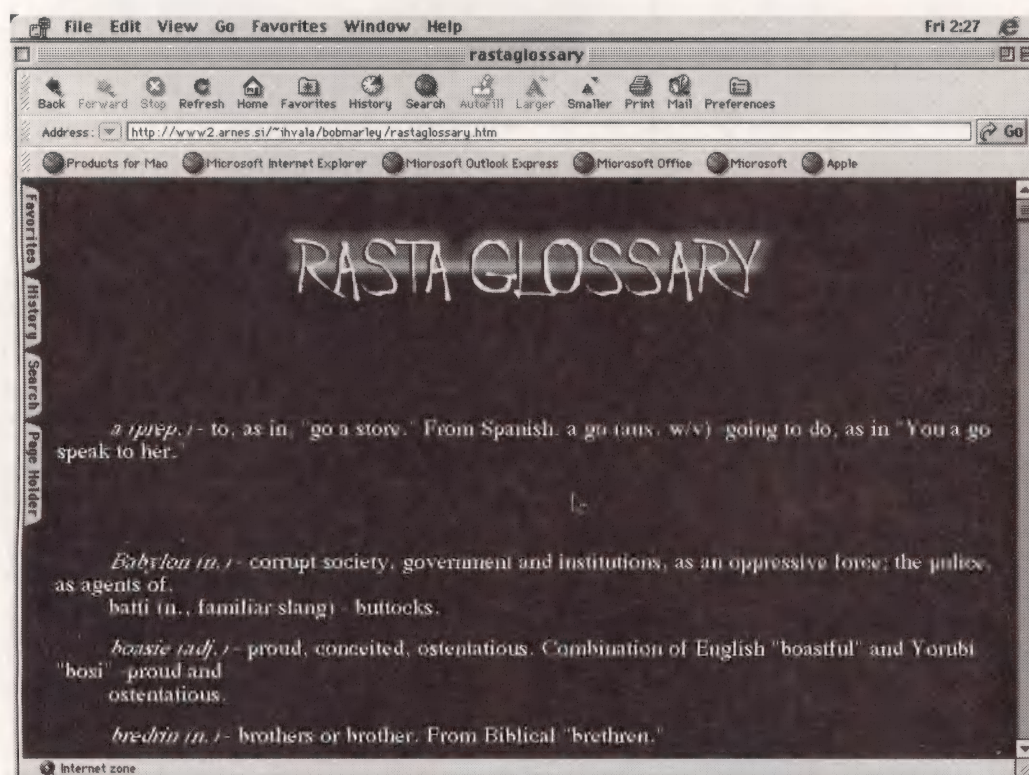
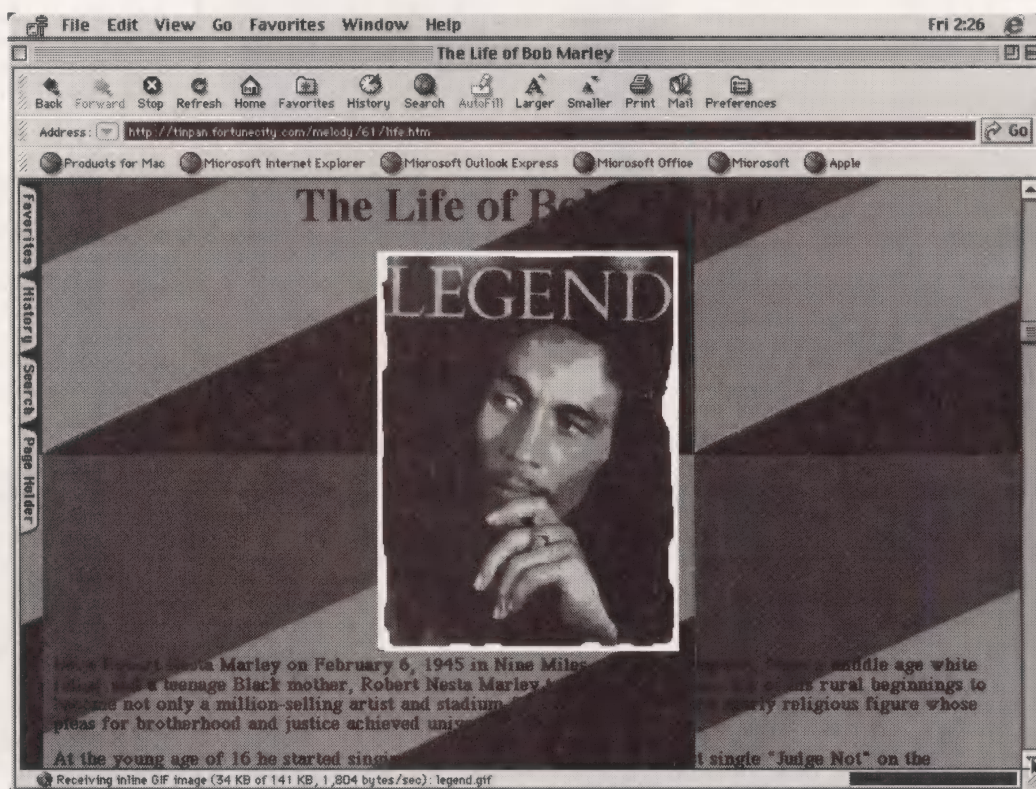


# Bob Marley on the Web

TOASTED BY CLIFF McLENEHAN

A couple of months back I was bemoaning the lack of websites devoted to early 60s British pop. I could easily repeat those sentiments regarding, for want of a better term, black music. Sadly, there's a distinct lack of material on the internet dealing with Northern Soul, Tamla, etc. For example, how many websites do you think there are devoted to such giants as Marvin Gaye or Stevie Wonder? A mere handful. Reggae, on the other hand, is fairly well represented on the World Wide Web. Besides some good genre sites, there are a number of sites dedicated to the most famous exponent of the music, Bob Marley.

I very quickly came across **The Official Bob Marley Website**. Well what can I say? For a change I've found an official site which appears to be more than the usual candifloss. It's extremely attractive to look at, though I found it difficult to navigate my way around it. If the webmaster is reading this, please take note, a better index would help. The accompanying text is more than the usual fluff, though most of it is taken

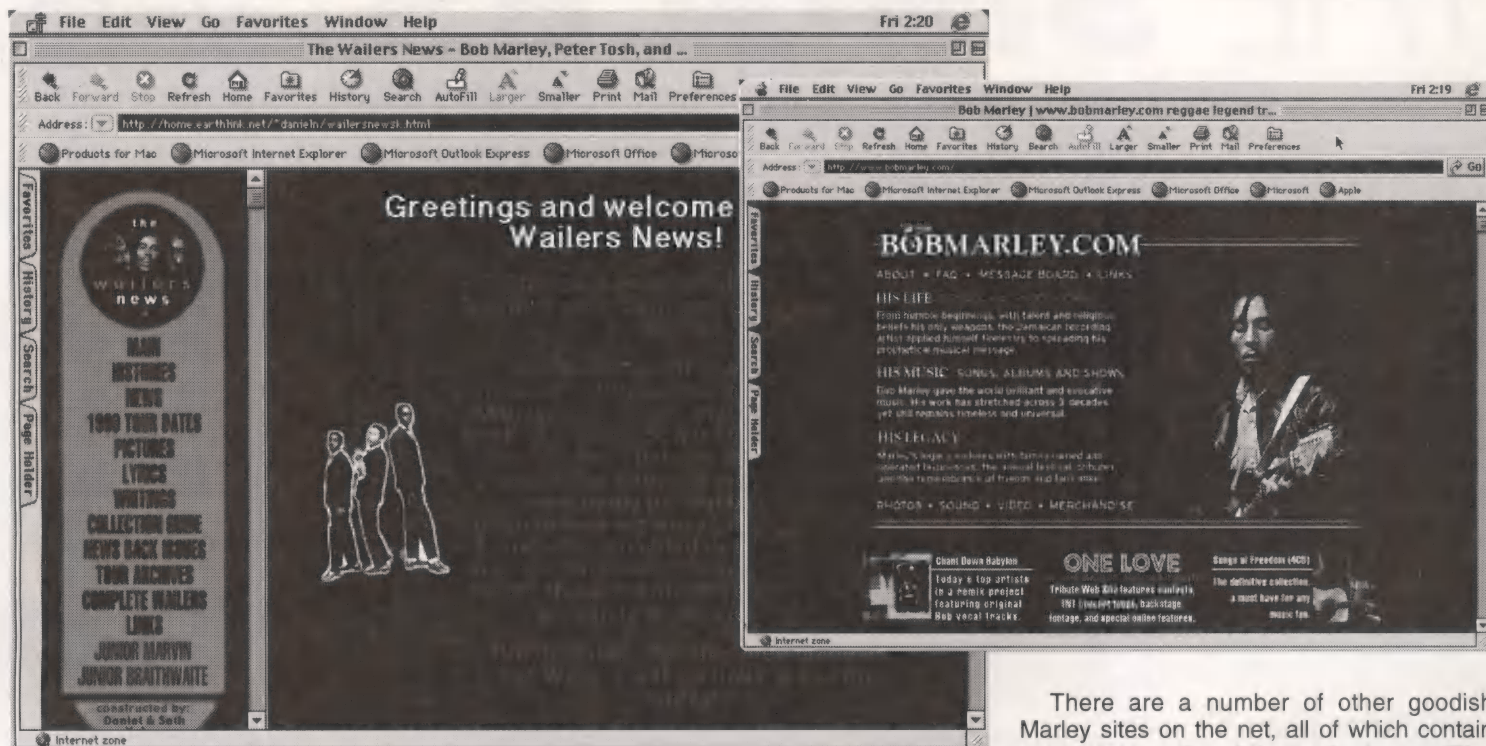


from either Timothy White's book *Catch A Fire: The Life Of Bob Marley* or *Bob Marley: Songs Of Freedom* by Adrian Boot and Chris Salewicz. A great number of pictures originate from Boot too. There's also some good introductory stuff on seminal Jamaican music figures such as Clement 'Sir Coxson' Dodd and Lee 'Scratch' Perry.

Of course, as with anything 'official', you only learn and read what those in charge think you should. So while the official site may be good, it's the fan-authored sites which really delve deep into Marley's career. **Bob Marley And The Wailers**, designed by James Wilson, is one of several fan sites which knock the official one for six. It really is superb.

Did you know that in the first half of 1973, Bob and the Wailers played in Peckham, not once, but twice? Yes, there's an excellent gig history, plus other pages dealing with set lists for Marley as well as Bunny Wailer. A number of well written articles, dealing with subjects as diverse as the early Studio 1 Bob Marley And The Wailers discs (unbelievably, they recorded a version of "Teenager In Love"), the circulation of Marley demo





tapes and a 12-CD box-set (not exactly legit . . .) of Wailers material from 1973 come from a variety of contributors such as Paul Johnson (no, not that one), Andy Clayden and other Marley experts.

Andy Clayden also runs the excellent reggae website **Django: Ska, Rocksteady & Reggae**. There's a special area devoted to Marley. The potted Bob history is pretty good, as is the Marley/Wailers discography. There's also some interesting written work. 'To remix or not to remix' is particularly thought-provoking, as the sentiments expressed could apply to any dead artist. Sadly Bob Marley appears to be yet another musician whose work is at the mercy of posthumous tamperers. Check out this site, it's by a real expert.

One site that's not going to win any awards on the design front is **The Electronic Wailers Discography**. In fact, to be perfectly honest, it's plain ugly. On the other hand, it's incredibly informative and, let's be honest, it's nice to have a page which doesn't take an age to download. There's info here not only on Bob Marley and the Wailers releases, but also on Wailers-connected artists such as Peter Tosh, Marcia Griffiths, Bunny Wailer and the I-Threes among others. You can search the discography either by album release or by song title. There's also some informative info on Marley bootlegs and, to top it all off, a large-ish archive of lyrics.

Most of the lyrics archive at The Electronic Wailers Discography is taken from **Johnny's Lybrary Of Bob Marley Lyrics**. Yes, that spelling of 'Lybrary' is intentional. This collection of lyrics includes some pretty obscure songs, though I'm not sure if these are all included on the TEWD. **Bob Marley Reggae King Of The World** also contains an excellent lyrics section. Johnny's Lybrary also put me on to **The Wailers News**, another exceptional online Marley/Wailers resource. The URL leads to the main page, but you can also connect to the site at [http://](http://nelson.olm.net/Wailers_News/Viewer.html)

[nelson.olm.net/Wailers\\_News/Viewer.html](http://nelson.olm.net/Wailers_News/Viewer.html). Unsurprisingly the site, which is regularly updated, contains all the latest Wailers and related news. In addition there are some intriguing articles and interviews drawn from magazines such as *High Times* (wonder what that mag's about), as well as another gig history. The site also has a very good links page which doesn't just restrict itself to reggae music. Links to Marvin Gaye and Stevie Wonder websites are among those included.

If you're not content with the selection of links at Wailers News, then head for **The Marley Ring**, a webbing consisting of 34 Marley- and/or reggae-related sites. The webbing site is also connected to the **The Life Of A Legend** website, which contains a small selection of MIDI files. Unfortunately, following my previous experiences with these files, I wasn't brave enough to download them and try them out . . . **The Bob Marley World**, a nicely-designed site with lots of pictures, also contains MIDI files, though the largest selection can probably be found at **Bob Marley — The Revolutionary**, another lovingly-crafted site.

## SMOKIN' IN CYBERSPACE THOSE MARLEY LINKS IN FULL

**The Official Bob Marley Website** <http://www.bobmarley.com/>

**Bob Marley And The Wailers** <http://www.bobmarley.freemove.co.uk/>

**Django: Ska, Rocksteady & Reggae** <http://www.hilltop61.freemove.co.uk/bob.html>

**The Electronic Wailers Discography** <http://www.malmo.lth.se/teach/bp/wail/wailers.htm>

**Johnny's Lybrary Of Bob Marley Lyrics** [http://members.tripod.com/~Herbs\\_Pirate/index.html](http://members.tripod.com/~Herbs_Pirate/index.html)

**Bob Marley Reggae King Of The World** <http://members.aol.com/travisnd/page/index.htm>

**The Wailers News** <http://home.earthlink.net/~danieln/wailersnews.html>

**The Marley Ring** <http://homepages.ihug.co.nz/~jordan11/ring.htm>

**The Life Of A Legend** <http://homepages.ihug.co.nz/~jordan11/marley.htm>

**The Bob Marley World** <http://www.fbnet.net/mar/bobmarley/>

**Bob Marley — The Revolutionary** <http://www.geocities.com/Broadway/Balcony/4683/index.html>

**The Amazing Bob Marley** <http://tinpan.fortunecity.com/melody/61/bm.htm>

**TC's Bob Marley Page** <http://www.geocities.com/SunsetStrip/Arena/4464/home.html>

**Trench Town** <http://www.2ames.si/~ihvala/bobmarley/bobmarley.htm>

There are a number of other goodish Marley sites on the net, all of which contain some interesting bits and pieces. **The Amazing Bob Marley** includes a Rasta (patois) — English dictionary among its features. I've got one complaint about this site: you need to supply a password to get in. It's not difficult to work out what the password is, but it's so unnecessary. As far as I could see the site doesn't contain hundreds of illegal Bob Marley MP3s (though for some odd reason there were sections about Suede and Depeche Mode). I also had problems with the password Java script.

**TC's Bob Marley Page** tries to offer something a bit different from the usual band website contents, with a downloadable Bob Marley game plus slide shows, crosswords and jigsaw puzzles. Another site which offers something a little bit unorthodox is **Trench Town**, containing short pieces on the island of Jamaica, Rastafarianism, and a Rasta glossary. Best of all, if you're tired of seeing the same old picture of a blue sky with the Windows logo and hearing that annoying music everytime you switch on your computer, why not replace it with Bob Marley images and music? Trench Town offers a rather natty downloadable Bob Marley Windows Theme. Just the job for the gloomy British winter.



# THE SINGLES BAR

THIS MONTH'S INDEPENDENT SINGLES BROUGHT TO YOU BY JAKE KENNEDY & SIMON WARD

## TWIG

### "A Day In The Life Of A Production Operative"

This 4-track 12" is, as it knowingly acknowledges, a very aggressive sounding record indeed. The rhythms are syncopated and full of ambitious treble, and the vocal samples suggest someone very mischievous indeed is at work here. Comparable to the harsher side of the Aphex Twin, but it seems that Twig's sights are set much higher. A very, very fine techno record indeed.

**Rabid Badger NANG 10 (12")**

**PO Box 7337, London N1 9NS**



## VARIOUS ARTISTS

### "Oxford" EP

This 7" double-pack showcases 4 bands from the city of the dreaming spires. It's part of the 'postcard' series of releases, all from various points around the country and it delivers the fine and honest country twang of Four Storeys, alongside the damaged rock of Whispering Bob. The second disc introduces the reluctant electronica of Cody, who sound like a masculine Everything But The Girl. On the flip are the Samurai Seven, who provide the punk kicks that Oxford is renowned for these days, with harmonies to boot. Better than a postcard from the city anyway.

**Plastic Cowboy PLASTIC 007 (double-pack, 1000 copies)**

**PO Box 11413, London N19 4AH**

## SUPER J. LOUNGE

### "Wire And Wheels"

There are many, many factors at work on this record. On the one hand there's the drone-like nature of the electric guitars, nodding to the rockier side of Spiritualised. But then there's the groove that underpins the whole tune, almost as if the Doors have invaded the studio and taken over. Stuart Smith's vocals root the whole sound somewhere else entirely though, at one moment country, and others shred-

ded and grungey. The B-side is reported to be recorded on a porch in Arizona, and this touch adds a lovely feeling to the whole single.

**Blue Dog Singles Club No 10 BDGSC 010**

**distribution: 3MV/Pinnacle**



## 54 NUDE HONEYS

### "Hot Generation"

This is high energy, late 70s-sounding power pop with the added advantage of being thrashed out by five fearsome looking girls from Tokyo. It's sung in Japanese too (apart from the title) and sounds all the better for it. It is the sound of people who know what they like and thoroughly enjoy trying to replicate it on fierce little 7"s such as these. Think of the raw power of the Stooges with a unique twist and you're half way there.

**Mademoiselle MAD 004 (500 copies)**

**£3 from PO Box 19049, London N7 7WU.**

## BY COASTAL CAFE

### "Me"

Unbelievably, this Swedish lo-fi band have managed to fit a six-track EP on to a 45 rpm 7". The songs are very short, it's true, but that doesn't stop them from being as telling as a rock opera. Simple sentiments are made all the more poignant by rough and ready sounding instrumentation on the wonderful "Yeah, Mary Green". "Don't make my heart go wild," they plead, yet surprisingly enough, going wild is exactly what they do.

**Pickled Egg EGG 16 (1000 copies)**

**19 College Avenue, Leicester LE2 0JF  
www.pickled-egg.co.uk/pickled-egg/  
distribution: Cargo**

## LANDSHIPPING

### "Sleep Hath Arrested Us"

This song seems intent on remaining uncomplicated by tricks of the trade, such as hideous overdubs

## SINGLES OF THE MONTH

### LAZARUS CLAMP / 2 BY BUKOWSKI

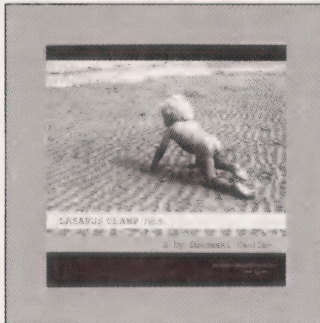
#### "North" / "David Dark"

Lazarus Clamp get this split single off to a fine start with a fleet of guitars building gradually to form a beautiful backdrop. Shades of REM's more fractured side emerge as the vocals shape the tortured chorus. Genuinely powerful stuff. In contrast, 2 By Bukowski offer a trippy take on things, with an evocative soundscape that ebbs and flows. Samples occasionally drift into the dreamy ambience, but they only enhance this wonderfully atmospheric track. Two very different but equally compelling bands.

**Jonathon Whiskey CELINE WHISKEY 3**

**(260 copies in envelope sleeve)**

**c/o Norman Records, 3 Beamsley Place, Leeds, West Yorkshire LS6 1JZ  
phil@normanrecords.com  
www.normanrecords.com**



## THE CLIENTELE

### "I Had To Say This"

The A-side begins like a laid back Velvet Underground tune, but with the singer from Mercury Rev. The production is unique — the drums are crisp and the guitars pick delicately at each note. Towards the end, backwards loops of noise wash in, and you are reminded of 60s garage music, or even psychedelia. A lilting vocal melody laces the whole tune, but the song is over far too quickly. The B-side, "Mondays Rain", further displays the band's fine lyrical ability, and is even more relaxed.

**Pointy POINT 002**

**16c North Villas, London, NW1 9BJ**

**www.geocities.com/theclientele/  
distribution: Shellshock.**

and chord changes. The B-side, "Penguin New Writing", is perhaps an ill-advised electronic experiment, but the title track remains fragile and acoustic, and toweringly better for it. At times it sounds like what Belle & Sebastian might have turned out like without their artillery of instruments, at others just free of such comparisons.

**Liquefaction Empire DUSKE 14 £2.75 from 29 Jubilee Terrace, Norwich, NR1 2HT Cheques payable to L. Gladwell  
distribution: Cargo**

## THE SHAKE RAG DEFENDERS

### "Johnny Loveless"

Very low (as in nearly zero) production values on this self-produced cassette release. Surf and garage are obviously in vogue down the Defenders' way, and the lead track is a frenetic instrumental with some frenzied

drumming. Second track "Circle G" adds some slide to the cacophany. Promising stuff, but next time use a proper studio!

**(no label, cassette only)**

**Tel: Ben Brown (01402) 609874 or Rowland Thomas (01604) 770580**

## THE VERMONT SUGAR HOUSE

### "Braveheart"

More guitar pop from Germany's Firestation Tower label. This time around it's a Manchester band ploughing a very classy-sounding but ultimately hollow 80s furrow. The vocals echo Morrissey but the music doesn't have the wit and invention to rise above banality.

**Firestation Tower FST 012 (1000 copies)**

**Uwe Weigmann, Andersenstr. 3, 10439 Berlin, Germany  
fire\_stat@hotmail.com  
http://come.to/firetower**





## SPLEEN / HACKER

"Lil' Lenny Cuts Out" /  
"Raw Scent Of Mail"

Another very bizarre coupling from these two mavericks. Spleen's

contribution has a nasty man intoning the fact that he's watching you booming over a trippy beat and wiggled-out trumpet. A brooding guitar lurks with intent in the background, winding the tension higher. Hacker's side is no less deranged, beginning with the sound of a man screaming over some hip-hop beats before a discordant guitar washes over the track. Two darkly thrilling voyages into the human mind.

**Rocket LAUNCH 007**  
(500 copies,  
100 on coloured vinyl)  
**PO Box 1152,**  
**Bristol BS99 2NL**  
**distribution: Cargo**

## LONECOP

"Tone Movie"

There's post-rock on display here, as a minimal guitar and piano backing shadow a voice telling an urban tale, the "Tone Movie" of the title. Halfway through, the instruments seize control, brass and strings join in and take the track to an off-kilter crescendo. Like Belle & Sebastian's narratives married with Mogwai's weird instrumental sensibilities. Highly enjoyable, off-the-wall stuff.

**Static Caravan VAN 10.0**  
(blue vinyl, 500 copies)  
address as above

## LIZARDSUN

"Conversation Piece"

If yet to leave school, this Devon-

based quartet have everything to escape the orbit of local engagements. First time around, "Head To Toe" (with a hint of Thunderclap Newman) is the most ear-catching offering, but once over the production criteria — assured vocals and erudite lyrics over treated sound layers and tough guitar-bass-drums — the other four tracks are put in sharper focus on an all-original disc debut worth possessing for its promise of better things to come.

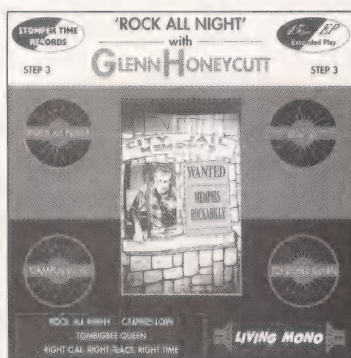
**Skindependent SKDLS 001**  
(1000 copies)

**Leacroft, Cheriton,**  
**Devon EX6 6JH**

e-mail: [lizardsun@cwcomnet](mailto:lizardsun@cwcomnet)

# THE RETRO SINGLES BAR

LIMITED 7" REISSUES REVIEWED BY BOB SOLLY AND SIMON WARD



## GLENN HONEYCUTT

"Rock All Night With  
Glenn Honeycutt"

Glenn Honeycutt, from Belzoni, Mississippi, is a distant cousin of Elvis Presley. Unlike Elvis, he failed to excite Sam Phillips' interest in his music, although the fabulous rockabilly cut, "Rock All Night", included here, is from a 1956 audition with Sun. Most rockabilly collectors would've been introduced to Honeycutt by his Black Gold release, from 1960, "Right Gal, Right Place, Right Time". Hearing it for the first time in a long while makes it sound better than you remembered it. The track was recorded in Fernwood Studios, Memphis, as were the 1964 issue, "Campus Love" / "Tombigbee Queen", which makes this vinyl EP a complete example of a minor but faithful contributor to Tennessee rockabilly.

**Stomper Time STEP 3**  
**Galloway Manor, 6 Quayside,**  
**Church Lane, Botley, Hants.**  
**SO30 2UG**

## JACK EARLS

"Slow Down — It's Jack Earls"

The inclusion of the deliciously crude "Slow Down", Jack Earls' rare original 1956 Sun recording, is itself worth the price of this package. The rockabilly beat continues with "I Started Rockin' A Long Time Ago" and "Rock Bop", both with that

ragged-edged Sun appeal. Anyone who thought "Be-Bop-A-Lula" belonged to Gene Vincent has to hear Earls transform it into something special of his own making. Like everything on this 7" EP, it's pure rockabilly.

**Stomper Time STEP 4**

## SHERRY DAVIS

"Just A Little Bit Of Sherry Davis"

Sherry Davis, from Dallas, Texas, was inspired to become a singer after meeting top Western film star Gene Autry when she was a child. She gained considerable radio experience before reaching the high-spot of her career by touring with Elvis Presley, in October 1956. The recordings on this EP date from 1957. "Bop City" and "Just A Little Bit" are western-swing-influenced rockers that display her big band leanings. "Broken Promise" and "Humble Heart" are pleasing but straight pop ballads of the day, distinguished by the fact that they were recorded at Norman Petty's studio with Buddy Holly on lead guitar and the Crickets providing the backing accompaniment.

**Rollercoaster RCEP 128**

## MARVIN RAINWATER

"Whole Lotta Marvin"

Marvin Rainwater's "Whole Lotta Woman" was one of the best rockabilly-styled hits of 1958. Part Cherokee Indian, he dressed accordingly in stage clothing that owed much to Tonto in the *Lone Ranger* movies of the period. Born Marvin Percy, in 1925, in Wichita, Kansas, he adopted his mother's maiden name for his professional persona. Essentially a country singer, he performed regularly on Red Foley's Ozark Jubilee Radio Show during the late 40s, recording for Four Star and Coral before signing with MGM in 1956, which resulted in a crop of hits. "Boo Hoo", on this recording, is his most sought-after rockabilly single,

originally released on Warwick 666, in 1961. Three other tracks, including "I Can't Forget", are all good, uptempo countryside boppers.

**Rollercoaster RCEP 129**  
**Rock House, London Road,**  
**St. Mary's, Chalford,**  
**Gloucestershire GL6 8PU**  
e-mail: [RollerRec@aol.com](mailto:RollerRec@aol.com)



## THE PRETTY THINGS

**"Rosalyn" EP:** "Rosalyn" / "Judge-ment Day" / "Road Runner" / "Don't Bring Me Down"

**"Big City" EP:** "Big City" / "I Can Never Say" / "Get Yourself Home" / "Honey I Need"

**"Buzz The Jerk" EP:** "You Don't Believe Me" / "Buzz The Jerk" / "You'll Never Do It Baby" / "Come See Me"

**"Midnight To Six Man" EP:** "Midnight To Six Man" / "Can't Stand The Pain" / "Me Needing You"

**"A House In The Country" EP:** "A House In The Country" / "Progress" / "Tripping" / "Photographer"

Always one of the most underrated groups of the 60s, the Pretty Things, like many of their peers, mutated from their R&B roots to psychedelia, which produced the masterful "S.F. Sorrow" album. These five reissue vinyl EPs, from American label Norton, showcase

a series of demos from 1964-67.

They've been lovingly compiled in sleeves replicating the original 60s releases, with the sleeve notes written in the style of the time. The records themselves are minus the push-out centre, which completes the authentic feel.

As for the music, the Pretties' earliest efforts, showcased on the "Rosalyn" and "Big City" discs, highlight a band still breaking away from the covers circuit, demonstrated by their take on Bo Diddley's by-then standard, "Roadrunner". What distinguished the Pretties from the rest of the R&B pack was their unique looks and, more importantly, their rougher-edged sound with Phil May's sand-blasted vocals on top.

By 1965, their stock of original material had grown, and so the tracks on "Buzz The Jerk" highlight how they had tailored their songwriting to harness their tremendous live power. "Midnight To Six Man" was the logical end of that sequence, a rumbling piledriver that eclipsed the Stones' "Have You Seen Your Mother" in taking R&B to its furthest boundaries.

The knowingly-titled "LSD" also gave an indication of what was to come from Swinging London. The final collection has the band blazing through the Kinks' "House In The Country" alongside two demo versions of tracks from their 1967 "Emotions" album which set the template for their psychedelic experiments to come.

The band's change of direction ensured they would survive the decade, albeit not as a major commercial success. However, history has deservedly judged them more kindly. As the record advises: "Play loud!"

**Norton EP-501, EP-502, EP-503,**  
**EP-504 and EP-505**  
**Distributed in the UK by**  
**Pinnacle Imports**



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**NOTE: ISSUES 1-37 & 160 ARE ALL OUT OF PRINT!**

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All discographies are UK RELEASES ONLY unless stated otherwise. Discographies include values current at the time each issue was published. (\*) indicates the discography is unpriced. Issues up to and including No. 46 are A5 size, and issues from No. 47 are A4 size. Binders are available for the A4 issues — please see the separate ad in this issue.

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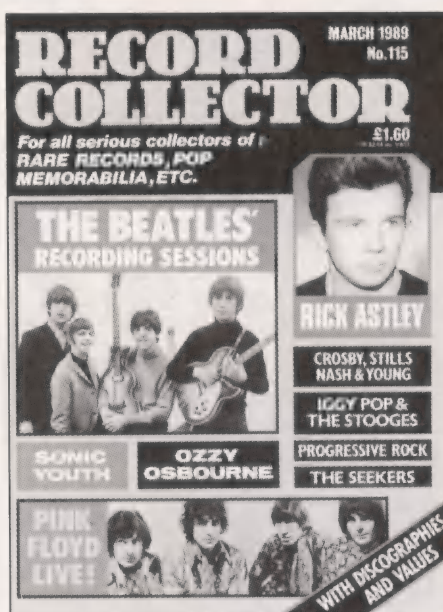
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## BRITISH PSYCHEDELIA GUIDE

This series of collectable British psychedelic records is in alphabetical order:

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Issue 244 ..... Secondhand — Skip Bifferty  
Issue 245 ..... Sleepy — Soft Machine

## U.K. SOUL RELEASES

This series of collectable soul singles on U.K. labels is in alphabetical order. Each month, the feature contains a brief guide to the most valuable records on the respective label(s). The issue number is in brackets before the label name.

(32) Jay Boy Pt 1; (36) London Pt 2; (38) London Pt 4; (39) Major Minor; MCA; (40) Mercury; (41) MGM; (42) Minit; (43) Mojo; (44) Monument; (45) Mowest, Now; (46) Oriole; (47) Page One, Pama, Paramount; (48) Parlophone; (49) People; (50) Philips; (51) Philadelphia Intl Pt 1; (52) Philadelphia Intl Pt 2; (53) Piccadilly, Planet; (54) Polydor Pt 1; (55) Polydor Pt 2; (56) President; (57) Power Exchange; (58) Probe; (59) Pye, Pye Intl Pt 1; (60) Pye Intl Pt 2; (61) Pye Intl Pt 3; (62) RCA; (63) Red Bird; (64) Regal Zonophone, Reprise, Right On!; (65) Riverside, R&B, Roulette, Route; (66) S&B, Salsoul, Santa Ponsa; (67) Seville; (68) Soul City; (69) Spark, Specialty, Stateside Pt 1; (70) Stateside Pt 2; (71) Stateside Pt 3; (72) Stax Pt 1; (73) Stax Pt 2; (74) Sue Pt 1; (75) Sue Pt 2; (76) Surrey, Sussex, Tamla Motown Pt 1; (77) Tamla Motown Pt 2; (78) Tangerine, Toast, Top Rank; (79) Track, 20th Century; (80) Transatlantic, Trojan, UK; (81) Utd Artists Pt 1; (82) Utd Artists Pt 2; (83) Uni, UPC, Upfront, Vanguard, Vertigo, Verve; (84) Vogue Pt 1; (85) Vogue/Vocalion Pt 2; (86) Wand; (87) Warner Bros; (88) Westbound, WWA, Youngblood



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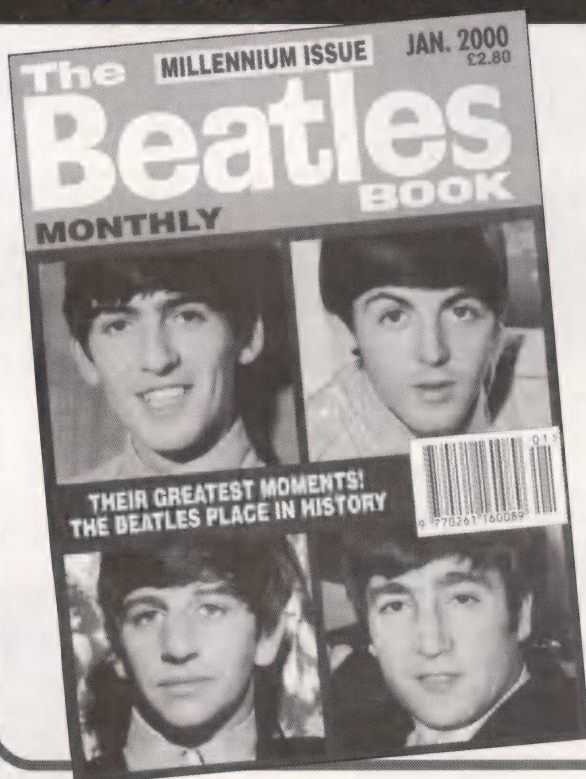
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# ALBUM REVIEWS

Edited by Tim Jones

## Soul, Funk & Disco

### NINA SIMONE

*Nina Simone & Piano!/  
Silk & Soul*

BMG/Camden  
74321 698812 (72:38)

In answer to the question, "Would you rather be remembered for 'My Baby Just Cares For Me', or . . .", Simone interjected, "I'd rather be remembered for 'Nina Simone And Piano!'. In 1963, she made several sacrifices to support the growing Black Power movement. By the release of "Piano!" in 1970 her career was in tatters, and the album embodied her search for some explanation and offered at least a measure of solace.



Like a professional athlete running off an injury, she draws out the bruises through a series of strikingly honest, deeply personal songs. Bernstein's "Who Am I", with its theme of reincarnation is, perhaps, the most dramatic cut here. Indeed, it's hard to take in at first, but patience rewards. "Silk And Soul", from the late 60s, scored to perfection by Sammy Lowe, finds Simone's trademark gospel blues taking the listener on a twisting, multifaceted journey from acoustic to big band, via some fabulous funk workouts. As if that wasn't

enough, the set concludes with three excellent bonus tracks. An inspired work.

Johnny Chandler

### AL GREEN

*Have A Good Time*

Hi/Demon HILO 159 (30:17)

*The Belle Album*

Hi/Demon HILO 160 (39:44)

These two albums caught Al Green on the edge of a transition — from soul to gospel, and from active superstar to legend. His contract with Hi Records, the home of the sublime Memphis soul hits that made his reputation, was running out; his partnership with Hi's in-house production maestro, Willie Mitchell, ended on "Have A Good Time". Green was still lapping up the screams of his faithful fans, but his mind was telling him to serve the Lord, not service the goddess of sexuality.

As if to camouflage his dilemma, Green rushed through "Have A Good Time" at a pace or two above his usual tempo, though never fast enough to ruffle the vocal precision that guaranteed "Keep Me Crying" would be a Top 10 hit. But on the revealingly-titled "I Tried To Tell Myself", he veered close to self-parody, offering up a 'lite' version of "Tired Of Being Alone" like a bored circus lion. The album is never less than workmanlike, and while it would be a joy to hear Green sing the Argos catalogue, this is a long way from his early 70s peak.

Breaking the ties with Mitchell, and setting his own acoustic guitar at the centre of the mix, Green was obviously trying to be radical on "The Belle Album". "Belle" itself was a revelation, a five-minute piece of psychological self-scrutiny that rejected sensuality in favour of the spirit. At the other end of the album, "Dream" caught the ecstatic relief of a man who has secured his destiny. But, in between, the songs — and,

for once, the singing — were less certain, and 23 years on, the sparse production is undermined by the weedy whine of the synth strings and fake vocals of the Polyphonic Orchestra. "Belle" might just be his finest ever recording, but the album to which it lent its name couldn't match it.

Peter Doggett

### THE IMPRESSIONS

*This Is My Country*

Italian import: Get Back GET 8001  
(180 gm vinyl LP)

As soul began to cross over to new audiences, Curtis Mayfield led the way. Gentle orchestration, a solid use of percussion and sweet vocals, topped off by great songwriting, marks the Impressions' 1968 "This Is My Country". Along with heartfelt love and romance, it also covered social issues and flower-power in typical Mayfield observational mode. This is the band's undoubted pinnacle, a gorgeous album that highlights the melodic direction soul was to take.

Jon 'Majo' Mills

### BOBBY WOMACK

*The Ultimate Collection*

Charly CDVAL 109 2 (2-CD)  
(63:08) (62:35)

What's missing from "The Ultimate Collection"? Hit covers of "I Left My Heart In San Francisco" and "Sweet Caroline", plus any evidence of Womack's flawed roll through the late 70s at Columbia and Arista. And his (to be kind) patchy career since 1985 is also absent without trace. All of which means that "The Ultimate Collection" does indeed live up to its name, charting Womack's journey from Wilson Pickett sideman and

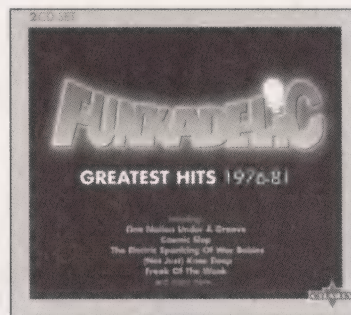
Southern soul growler in the late 60s, through his effortless blend of R&B, country and funk in the 70s into his miraculous comeback with the "Poet" albums in the 80s. This might not be by any means the first Womack collection, but if it turns out to be the last, no one need be disappointed.

Peter Doggett

### FUNKADELIC

*Greatest Hits 1976-81*

Charly CDVAL 110 2 (2-CD)  
(54:27) (53:14)



The funk was headed for the downtown disco by the time that Funkadelic left Westbound for Warner Brothers in the mid-70s. Not that George Clinton's eccentric R&B conglomerate were ever predictable: no one else would have made a dancefloor hit out of "She'll Be Coming Round The Mountain", or transformed their soul No. 1 "(Not Just) Knee Deep" into a 15-minute psychedelic disco adventure. This material has been plundered many times before, not least by Charly, but the likes of "One Nation Under A Groove", "Cosmic Slop" and "Uncle Jam" retain their eternally crazed party fever.

Peter Doggett

### VARIOUS ARTISTS

*Killer Funk*

Charly CDNEW 145 (63:22)

Despite the album's title, the bulk of this 12-track set owes as much to jazz and, in particular, the humble Hammond organ, as it does to funk. O'Donel Levy's excellent "Bad Bad Simba" gives a lesson in how to rap with the guitar, over a percussive backbeat scored with some tremendous brass. Buddy Rich's take on Herbie Hancock's dirty funk outing "Chameleon" and Joe Thomas' James Brown-inspired "Polarizer" continue the club slant. Indeed, it's only when O'Donel Levy tackles "Never Can Say Goodbye" that we transcend the dance floor in favour of something altogether more rewarding. After a rather uninspired start, the group begin to jam, playing with the original form until only the closing notes remind you of where the track began. Fine.

Johnny Chandler

### CURTIS MAYFIELD

*The Best Of Curtis Mayfield*

Charly CDVAL 108 2 (2-CD)  
(70:07) (68:06)

No, the world doesn't really need yet another trawl through the Mayfield back catalogue, which has been regularly exhumed over the last two years. But if you've somehow missed out on the two-dozen recent variations of this same idea, then Charly's "Best Of" is a convenient way to pick up the majority of Curtis's solo hits — bar the strange exclusion of the sublime "We Got To Have Peace", and the more disposable "Can't Say Nothin'", "Party Night" and "You Are, You Are".

"Move On Up" is included in its edited 45rpm form; the quality dips alarmingly between CD #1 (1970-75) and its later companion; and still no CD compiler is intelligent enough to round up Mayfield's 1980 gem, "People Never Give Up", which would have single-handedly redeemed the second disc.

Peter Doggett

### FRED HUGHES / JOHNNY SAYLES

*Baby Boy / Man On The Inside*

Westside WESM 613 (66:48)

This two-on-one package from the Dakar/Brunswick vaults offers two 1969 debuts for the labels. By then, Hughes was no stranger to the ups and downs of the recording industry and, initially, sounds as if he was at ease in his new surroundings. Opening with an excellent funk-laced re-tread of his debut hit, "Ooh Wee Baby I Love You", he subsequently produces a dull "Georgia On My Mind", before the album's highlight, "Baby Boy". Popular with Northern fans, its menacing intro gives way to a distinctive brass choral



motif. "I Understand" is also fair, but the choice of other material suggests a lack of direction.

The same goes for Johnny Sayles, who also had a crack at "I Understand" and "Ooh Wee Baby I Love You" — over the same backing tracks used by Hughes!

Johnny Chandler

## JACKIE WILSON

*You Ain't Heard Nothin' Yet / Merry Christmas*

Edsel DIAB 892 (62:33)

Congrats to Edsel for not chickening out of their obligations to reissue all the original Wilson albums on Brunswick — and doubly so for combining these dead ducks on one silver platter, rather than teaming them individually with more rewarding examples of JW's artistry. But there's no escaping the truth: these two sets, an Al Jolson tribute album from 1961, and a 1963 seasonal romp, are only of interest to completists or masochists, who may indeed be one and the same. On "You Ain't Heard Nothin' Yet", Wilson borrows not only Jolson's songbook but also his phrasing; while the Christmas album, with its unctuous renditions of "Silent Night" and "Adeste Fideles" ("O Come All Ye Faithful"), establishes new standards of Yuletide nausea. At least Edsel's sleeve notes have the good grace to sound apologetic.

Peter Doggett

## JACKIE WILSON

*Shake A Hand / Manufacturers Of Soul*

Edsel DIAB 891 (60:00)



"Shake A Hand", a collection of gospel standards, finds Wilson sharing vocal duties with friend and singer Linda Hopkins. While the backing leaves something to be desired, both Wilson's and Hopkins' vocal abilities cannot be faulted. Whether you need their versions of "Swing Low Sweet Chariot" and "Old Time Religion" is another question. Meanwhile, "Manufacturers Of Soul", with Count Basie, recorded in 1968, finds Wilson tackling "Funky Broadway", "For Your Precious Love" and "In The Midnight Hour". As you'd expect, there's little attempt to re-create the originals, hence making for some interesting listening. Indeed, their take on Bobbie Gentry's "Ode To Billy Joe" is something special, as are Wilson's vocals and the thoughtful, grooving piano on "I Was Made To Love Her". A game of two halves.

Johnny Chandler

## JAMES BROWN

*Live Dynamite*

Charly CDVAL 112 2 (2-CD)  
(65:15) (58:36)

Papa may have a brand new bag, but it's probably not big enough to hold all the different CDs on which these 1980s live recordings have been issued over the last 15 years. "At Studio 54", taped in 1980 at Manhattan's celebrity fun-house, virtually duplicates the track listing of the 'official' Polydor album from the same era, "Live/Hot On The One". "At Chastain Park", recorded four years later in JB's native Georgia, is probably the most reissued R&B record in history. Together, they capture the Super Super Heavy Godfather Of Disco Sure Is Funky Emperor Of Soul, or whatever, in the middle of his long post-"Payback" decline. Seek out the video of the Chastain Park gig instead.

Peter Doggett

## VARIOUS ARTISTS

*So Soulful 70s*

Ace/Kent CDKEND 175 (78:22)

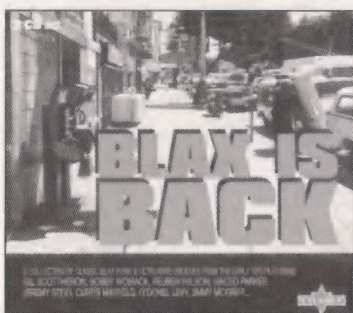
Volume 6 in Ace's trawl through the Atlantic archive concerns itself mainly with cuts from the 70s and 80s and, as you'd expect, there are some gems here. Opening with Bettye Swann's string-led bitter-sweet mid-tempo dancier, "Kiss My Love Goodbye", the quality continues with Sam Dees' outrageous, barnstorming "Fragile, Handle With Care", plus the Dynells' "Call on Me" and Ben E King's masterful funk mantra, "Supernatural Thing". Larry Wu's "Let Me Show You" (think Don Blackman and post-"Casablanca" Cameo), from 1983, demonstrates how Atlantic managed to update their sound without trading in any of the hallmarks that made the label so enduring. Ditto Bridge's "Baby Don't Hold Your Love Back", from 1985 — an unexpectedly true soul tune.

Johnny Chandler

## VARIOUS ARTISTS

*Blax Is Back*

Charly CDVAL 107 2 (2-CD)  
(57:10) (62:13)



Blaxploitation was a term derived from a swathe of US black-centric films of the 70s. Later, it was applied to a style of music, before becoming a universal term covering a whole culture. Recently, it's received greater exposure through the Foxy Brown obsessions of Quentin Tarantino and the latterday enthusiasms of Ice-T and Ice Cube. The original blax films varied from the sublime (*Shaft*) to the ridiculous (*Blacula*);

which equally applies to the music that accompanied them. This 26-track funk/rare groove compilation brings some of the best-known cuts together; highlights are the Impressions' JB's-a-like shuffle, "Preacher Man", Ramon Morris' understated "First Come First Serve", and Charles Rouse's self-explanatory "In A Funky Way". However, no one ever bettered Curtis Mayfield's "Freddie's Dead" for sheer funk excitement.

Joel McIver

## VARIOUS ARTISTS

*R&B: From Doo-Wop To Hip-Hop*

Columbia/Epic/Legacy  
J2K 65801 (2-CD) (70:00) (72:30)

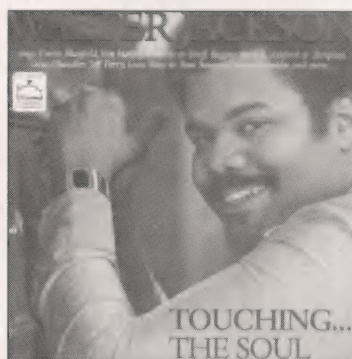
A brave attempt by these major labels to chart, on two CDs, the history of black music. The scope is enormous, spreading right back to the scratchy sound of the Ravens from 1950, to the smooth and sultry Ginuwine and the Fugees in the 90s. In between, the journey takes in the slow funk of the Isley Brothers, the disco of early Michael Jackson, and the political rage of Public Enemy. The musical styles covered are naturally equally as diverse. Of course, you could gripe about who *isn't* included, but then the collection would be a box-set, and not an enjoyably concise chronicle.

Jake Kennedy

## WALTER JACKSON

*Touching The Soul*

Westside WESA 833 (79:36)



This set derives from albums for Brunswick, Chi-Sound and Columbia, and spans 1973-83 in the career of the Florida-born soul balladeer. His penchant for MOR-tinged material provided relief to many during the heady days of disco, and with tracks penned by Eugene Record, Curtis Mayfield and Gamble & Huff, he won many friends. "It's Cool", from 1983 — the year of his death — provides a rare up-tempo cut and, arguably, the most enduring number here. As it owes much to the sound carved out by Barry White in the mid-70s, one can only guess what Two Step delights the future would have brought. The supreme writing team of Ashford & Simpson provide "Love Woke Me Up This Morning", which displays Jackson's fine vocals. The same goes for "Let Me Come Back"; a Modern/Crossover tune ahead of its time when released in 1973. One for soul connoisseurs.

Johnny Chandler

## 94 EAST FEATURING PRINCE

*The Early Years*

Charly CDVAL 111 2 (33:19) (49:58)

This album actually covers Prince's very early years, when he was a mere 16 years old. While chasing record deals with his 'proper' band, Grand Central, the Minneapolis mite collaborated part-time with his cousin's fiancé, Pepe Willie, on this selection of tunes. On the strength of them, 94 East signed a singles deal with Polydor in 1976, only to be dropped at the last minute.

The music here is well-produced, sparse funk, with touches of disco (the Chic-like bassline of "Just Another Sucker" stands out) and contains several clear pointers to Prince's solo work. The twiddly lead guitar of the instrumental, "If You Feel Like Dancin'", has "When Doves Cry" written all over it, and the super-slick ballad, "Lovin' Cup", reveals hints of perversity that would blossom into the full-blown lechery of "Soft And Wet" (1978) and "Head" (1980). It's pleasant enough, but pales into insignificance compared to Prince's later work. Simply a curio.

Joel McIver

## VARIOUS ARTISTS

*T.K. Disco 45 Collection*

*Volume 1*

Westside WESD 207 (2-CD)  
(76:35) (77:20)

This marathon double-CD amply demonstrates that for every Herman Kelly's "Dance To The Drummer's Beat" — that much-sampled break-beat classic — the T.K. Disco label released ten horrendously banal cuts, like Foxy's "Let's Love". T-Connection's "Do What You Wanna Do" is built around a dirty bass line, tight keys and twisting vocals, all slammed home by a drum and percussion backing that takes centre stage, ensuring fantastic dance floor mayhem. Yet the same group gave birth to "Disco Magic", arguably the worst record to contain the word 'disco' in its title, ever. How come? After more than two hours of this set, I really don't care anymore.

Johnny Chandler

## Soul, Funk & Disco In Brief

From the Philly Archive label comes Sonny Hobson's "The Mighty Burner", an eclectic mix of jive raps and groovy jingles surrounded by cuts from the likes of James Brown and Wilson Pickett. "The Best Of Melron Records" traces the humble beginnings of the Philly Sound, which combined doo-wop, girl groups, harmony groups and street corner R&B. "Philly Soul Volume 1" displays the driving sound so popular on the 70s Northern scene. Finally, 26 of the best Philly girl group soul cuts from B&L Productions can be heard on "Philly Soul Girl Groups Volume 1".

Jon 'Mojo' Mills



## Fifties & Rock'n'Roll

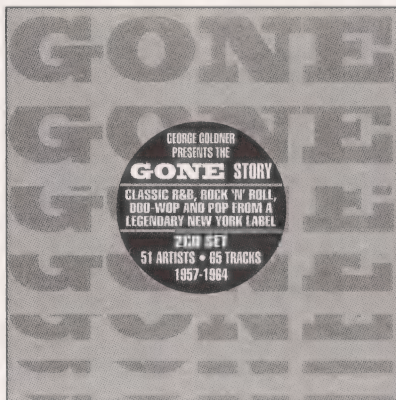
### VARIOUS ARTISTS

#### The Gone Story

Westside WESD 206 (2-CD)  
(39:04) (40:00)

All of the candy-coloured sounds of 50s rock'n'roll are contained in the 65 tracks of this double-CD set. They represent the output of George Goldner's Gone Records, based in New York between 1957 and 1964.

The artists range from the familiar to the obscure. The musical styles pass from rhythm and blues, through doo-wop, into commercial white rock'n'roll, before arriving at the early 60s girl-group era, with Beverly



crammed full of treats from an era that might be Gone but is not forgotten.

Bob Solly

Marcell's "Bevy's Got A Boy-friend".

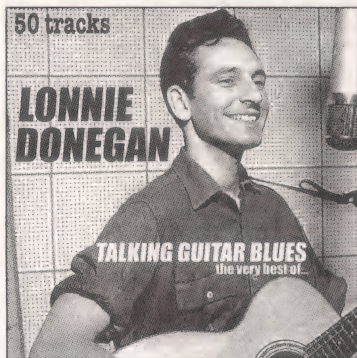
The Dubs, Channels, Willows, Shells and Isley Brothers are just some of the groups here. Jackie De Shannon shows up as Jackie Dee for her 1957 release, "I'll Be True", while Jo Ann Campbell has three previously unissued takes of her best rockers.

Johnny Rivers' Elvis-sound-alike, "Baby Come Back", from 1958, makes a welcome appearance, along with Ral Donner's "Girl Of My Best Friend". The whole package is

### LONNIE DONEGAN

#### Talking Guitar Blues: The Very Best Of Lonnie Donegan

Castle NEECD 325 (2-CD)  
(73:00) (71:51)



No one should be without this collection, the last word on Lonnie Donegan's gold and silver ages as king of skiffle. A 50-track pick of recordings from "Lost John" (1956), through the years when everything he did became a bestseller, to the lull following 1960's string-laden "I Wanna Go Home", to 1966's "World Cup Willie".

Into the bargain, "Talking Guitar Blues" is a superlatively presented set, not least thanks to the painstakingly-researched sleevenotes by Roger Dopson. But a good read and an attractive package are incidental to the collection's main purpose, which is to appeal as much to the general pop enthusiast as to the diehard fan. There's much to study and note throughout, and the musical journey is not only interesting, but immensely pleasurable.

Alan Clayton

### VARIOUS ARTISTS

#### The Greatest 15 Hits

#### On Ace Records

Edsel NESTCD 926 (37:06)

Johnny Vincent's Ace Records, of Jackson, Mississippi, issued one of rock'n'roll's most enduring sounds with Frankie Ford's 1959 hit, "Sea Cruise".

This recording, like most of the label's commercial output, exemplifies the good-time music of the period and location.

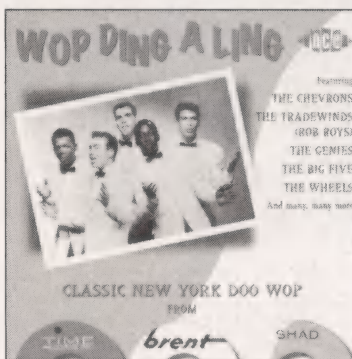
Scotty McKay keeps up the momentum with "Let The Good Times Roll", and Huey and Jerry's "Little Chickie Wah Wah" is the sort of record guaranteed to put fun into a party. This nicely balanced album includes a touch of the blues, with Earl King's Fats Domino-styled "Those Lonely Lonely Nights", while Lloyd Price belts out "Such A Mess" in the best Little Richard tradition.

Bob Solly

### VARIOUS ARTISTS

#### Wop Ding A Ling

Ace CD CHD 739 (69:31)



Britain's own Ace Records deliver another collection of well-annotated New York doo-wop from the Time, Brent and Shad labels. The tracks cover the late 50s and very early 60s, and therefore fall between the true classic years of mid-50s doo-wop, and the more pop-orientated revival of 1961-64. It's difficult to highlight many of the 30 tracks, as the majority are undistinguished, weak songs. Of the ballads, the Spidells' "Come Walk With Me" is better than most, while the faster, novelty side of things is best served by "Vacation Days Are Over", which is sung in unison with bass interjections by the Argyles (not the "Alley Oop" group). It bubbled under the Hot 100 in 1959. As for the rest, it's hardcore completist territory.

Kingsley Abbott

### WYNONIE HARRIS

#### Jump Blues Magic

ABM ABMMCD 1159 (67:17)

Wynonie Harris, known in his heyday as 'Mr Blues', was born in Omaha, Nebraska, in 1915. Influenced by the Kansas City style of jazz and blues, particularly Big Joe Turner, he dropped his idea of becoming a dancer and turned to singing. His first big break came with Lucky Millinder's orchestra, in 1944, recording in a traditional big-band blues manner. He sang with a rapid succession of employers through 1944 to 1946, including Johnny Otis, Illinois Jacquet and Lionel Hampton, developing a hot boogie-woogie style in the process. Harris' musical progression is interestingly laid out in chronological order on this album. With titles such as "Hurry Hurry", "Dig This Boogie" and "Hey-Ba-Ba-Re-Bop", we can plot the course of elements in mainstream blues styles that inspired Elvis Presley and broadcast the advent of rock'n'roll.

Bob Solly

### LEW WILLIAMS

#### Cat Talk

German import:  
Bear Family BCD 16347 AH (64:10)

Every collector of original rock'n'roll 45s wants to own Lew Williams' Imperial recordings of "Cat Talk", "Bop Bop Ba Doo Bop" and "Centipede" — all irresistible issues from 1955/56.

They have the same infectious dance-floor appeal that belonged to Bill Haley's hottest performances, plus a cruder rockabilly element. Of the 29 tracks on this album, more than half are from Williams' private collection and previously unreleased. The echo-clad "Rock'n'Roll School", "Teenagers Talking On The Telephone", "Ba-Ba-Baby" and "My New Pink Suedes", are wonderfully unpolished rockabilly cuts that are just as essential to own as those long sought-after Imperial issues.

Bob Solly

### HANK MIZELL

#### Jungle Rock

German import:  
Repertoire REP 4778 WG (35:13)

The meat of this set lies in the four tracks recorded by rockabilly singer Mizell in 1958 for Chicago's local Eko label: the surprise 1976 Top 3 hit "Jungle Rock" and its flip-side, the classic breakheart country of "When I'm In Your Arms", with its whining double harmonies, and the uptempo "Burning Eyes" and "I Can't Help It" — all Mizell originals that ooze the fresh, sparse vitality of many classic Sun sides.

The remaining 11 tracks are pedestrian, recorded in 1976 after the success of "Jungle Rock", when Shelby Singleton, who owned the rights to the song, invited Mizell to Nashville to record with Music City sidemen Jim Dempsey, Mark Casstevens and the legendary DJ Fontana. Diehard rockabilly fans may enjoy these tracks, but the addition of electric rhythm guitar and sax to their predictable riffs cannot compensate for the priceless raw tones and primitive recording techniques of the originals. The question is, are you willing to shell out on an entire CD for the sake of four tracks?

Jeremy Isaac

### LITTLE WILLIE LITTLEFIELD

#### Kat On The Keys

ACE CDCHD 736 (72:02)



Modern Records, founded in 1945, was one of the ten labels owned by the legendary Bihari brothers of Los Angeles. Though it was essentially a rhythm and blues outlet for local recording artists, the Biharis soon began to look further afield for talented blues performers.

Blues singer and pianist Little Willie Littlefield, who was born in El Campo, Texas, in 1931, moved to California after he was offered a recording contract. Between 1949 and 1952, he recorded the 25 tracks on this album.

They alternate between late-night blues and explosive hard-rockers. "Real Fine Mama", "Rockin' Chair Mama" and "Hit The Road" are just some of the infectious, piano-pounding cuts on this fine compilation which rank beside the work of R&B giants like Amos Milburn, having the same urgent force that typifies late 40s and early 50s music of this ilk.

Bob Solly



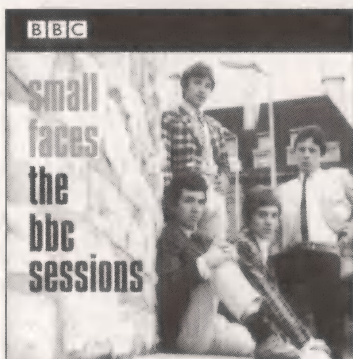
# Sixties

## THE SMALL FACES

*The BBC Sessions*

BBC/Strange Fruit

SFSR CD 087 (46:46)



One of the perennially underrated groups of the 60s, the Small Faces' collected excursions into the BBC studios exemplify still further how they should be up there with the decade's finest. Like their friends the Who, the Small Faces possessed a virtuoso lineup that made an incredible racket together. And that's what primarily comes across on this album — their sheer exuberance and dynamic live power, with stage highlights such as "Baby Don't You Do It" and a cover of Sam Cooke's "Shame" to the fore.

However, this album should be subtitled "Volume 1" as it only covers their Decca and early Immediate period. The absence of their later-60s material has robbed the set not only of some musical gems but also the chance to fully illustrate the vast changes the band's music underwent. The songs that have been included, though, are still among the best the mid-60s has to offer. And the live setting means that songs that may have sounded slightly insignificant on record ("Sha La La Lee", for example) are given a tightness and punch that firmly demonstrates the band's melding of their soul and R&B influences. Guitars growl while Ian McLagan's organ purrs alongside. Steve Marriott's golden gin-soaked vocals are given lots of opportunity to shine, with Ronnie Lane and Ian McLagan's backing hollers stray just the right side of sobriety.

One thing this collection illustrates perfectly is how the band moved forward from their earlier near-plagiaristic origins ("Whatcha Gonna Do About It") to their later progression into the sort of British character stories the Kinks spent the rest of the decade experimenting with ("Lazy Sunday"). Completists should also look out for a version of Rufus Thomas' "Jump Back", a song never committed to plastic during their heyday. One complaint concerns the interview material, which is rather unceremoniously dumped at the end of the album, with the result that Steve Marriott ends up introducing songs which have already been aired. How much better it would have been to have integrated the music and the introductory interviews as per the original broadcasts. However, the contrast of the Beeb's officious-sounding presenters with Marriott's inner-London accent is hilarious. A great introductory piece but, assuming there isn't a lawyer at the bottom of all this, a somewhat missed opportunity to present the band in all their various musical guises, which would truly elevate their status.

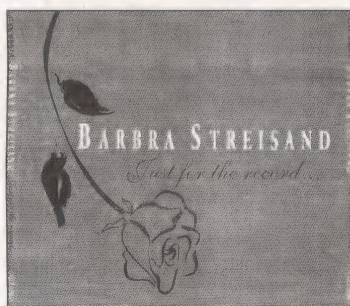
Paul Vernon

## BARBRA STREISAND

*Just For The Record*

Columbia 495476 2 (4-CD)

(60:21) (70:06) (63:31) (54:02)



Previously released in 1991 as a clothbound box-set, this package showcases a woman who's been described as the "voice of the century". These four CDs go a long way to justify that claim. Streisand has been under contract solely to Columbia throughout her career, and two booklets (the original release had one) tell her story.

The music begins and ends with a

recording of "You'll Never Know", made in 1955, when Barbra was 13. She duetted over the original to make a new recording in 1988.

Rather than being a 'greatest hits' package, this is a narrative of a 30-year career, which as her manager Marty Erlichman explains, charts her evolution by way of familiar and unknown riches. This approach also causes frustrations, however, as excerpts from the American Friar's Club tribute stem the musical flow and are included at the expense of non-album tracks. Still, the treasures outweigh the disappointments.

The first two discs cover the 60s. The initial tracks are mainly TV appearances that lead into eight unreleased cabaret performances at New York's Bon Soir nightclub. These were destined for Barbra's debut album, but were rejected due to poor sound quality. Thanks to remastering, they sound pristine here.

Little-known gems dropped from Barbra's period repertoire also sound fresh, and Rodgers and Hart's poignant "Nobody's Heart (Belongs To Me)" and "Spring Can Really Hang You Up The Most" stand out.

The second of the two 60s discs

opens with a fan's recording of the Broadway *Funny Girl* show's last night, when Barbra stomped around the stage singing "My Man", as a one-off favour to her producer.

The 70s disc was criticised on its original release, but contains some outstanding recordings, beginning with tracks from the unreleased album "The Singer". The title track conjures up a feeling of 1930s European cabaret and was recorded by Liza Minnelli in 1973 for an album of the same name. Barbra was persuaded to abandon her own album in favour of a more contemporary sound, resulting in the hit LP, "Stoney End".

Streisand's vocal clarity and masterful expression are shown off on unreleased tracks associated with the Carpenters, such as "Close To You", which is delivered in duet with the flat-toned Burt Bacharach (taken from his TV series). "A Quiet Thing" and "There Won't Be Trumpets" are blended together with amazing effect, though. Yet the disc ends on a weak note, with Barbra conversing with Israeli premier Golda Meir, taken from a TV special. Unreleased songs would've been better.

The final disc covers the 80s, in which Streisand achieved her biggest commercial success. Two live performances show her growing ill at ease with public appearances, especially on a *Grammy* TV duet with Neil Diamond. Some of Barbra's biggest chart successes have been duets, in fact. One fresh effort, "I Know Him So Well", from *Chess*, is with Mr Mister's lead singer Richard Page. But his vocal is too thin to complement Streisand, and David Foster's production is weak. Still, she sings a marvellous duet with herself on "You'll Never Know", and the project, as a whole, reflects an insightful, personal perspective on her career so far.

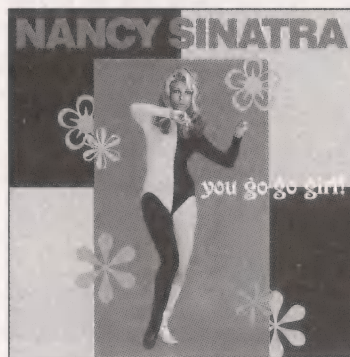
Stephen Thacker

## NANCY SINATRA

*You Go Go Girl*

US import: Varese Sarabande

302 066 059 2 (45:53)



Nancy Sinatra seems too exotic to be American. She wasn't a great singer, she used sex overtly, and the subject matter of her hits was completely off the wall — sexual domination in "These Boots Are Made For Walkin'", weird mythical fantasies in "Some Velvet Morning", and drug references in "Sugar Town". Of course, a lot of this was due to producer/svengali Lee Hazlewood, the Serge Gainsbourg to her Jane Birkin, if you will.

This magnificent compilation is both a 'best of' and a rarities collection — despite all but four tracks being dupli-

cated on Sundazed's reissues of her seven 60s albums. Alongside hits like the ubiquitous "These Boots..." and its soundalike, "How Does That Grab You, Darlin'?", are less familiar singles like the early folk-rock "So Long Babe", and "The Last Of The Secret Agents". Soundtrack obscurities include the hip swing of "Your Groovy Self" from *Elvis' Speedway*. Previously unreleased are a peculiar duet with Hazlewood on "Love Is Strange" and the Tony Hatch-produced "Zodiac Blues" — an amazingly audacious marriage of Nancy to the Bobbie Gentry sound. Magnificent.

Kieron Tyler

## TONY RIVERS

*The Tony Rivers Collection*

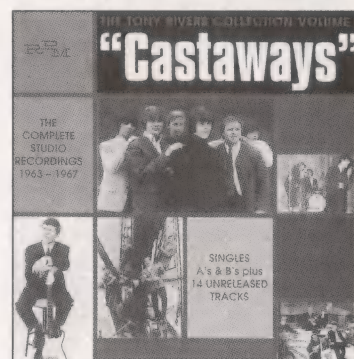
*Volume 1: "Castaways"*

RPM RPM 193 (65:19)

*The Tony Rivers Collection*

*Volume 2: "Harmony Grass"*

RPM RPM 194 (60:00)



RPM's two Tony Rivers collections compile his complete 60s catalogue: his 1963-68 singles released as Tony Rivers and the Castaways, and all the material he recorded with Harmony Grass from 1968 to 1970. Fourteen unreleased Castaways tracks are included. Sleeve notes are by RC's Kingsley Abbott.

These are timely CDs. Interest in Rivers, and Harmony Grass in particular, has never been higher. Harmony Grass are lauded in Japan as one of our foremost late-60s soft rock acts, taking the harmonies of Harper's Bizarre and Crosby, Stills and Nash, and seamlessly weaving them into music recalling "The Notorious Byrd Brothers" and, more significantly, the post-1965 Beach Boys.

Although the Castaways were from Essex, you'd never know it — Rivers was captivated by the Beach Boys, especially (you'd never guess) by their harmonies. The Castaways' debut 45, 1963's "Shake Shake Shake", was standard beat group fare. But by their second B-side, "I Love You", something unique was shining through — a mid-tempo, minor key style, so strong vocally and melodically that it's hard to understand why this was only a B-side.

The Castaways' 1965 single, "Come Back Baby", assuredly fused the vocal surfing sound to the beat group approach. In 1966, Rivers really put his cards on the table with a fabulous uptempo cover of the Beach Boys' "Girl Don't Tell Me". But the UK charts didn't recognise River's pioneering ways. After a final single, in 1968 — check its great harmony-led B-side, "Pantomime" — the Castaways



mutated into Harmony Grass.

They scored immediately with "Move A Little Closer", which is a fine slab of trumpet-pop in the Love Affair mould. On Harmony Grass' album, "This Is Us", Rivers took control, producing a classic. "What A Groovy Day" is up there with the best of the Association, and "I've Seen To Dream" conjured up the feel of the Byrds' "Draft Morning", even quoting the descending refrain from "Eight Miles High". Tony Rivers and the Castaways and Harmony Grass might've seemed odd, even quirky, back in the 60s, but they sound fabulous now.

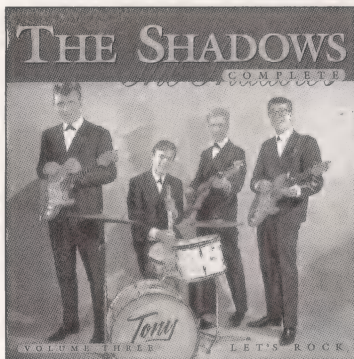
Kieron Tyler

## THE SHADOWS

### The Shadows Complete

Australian import: EMI Music  
Australasia 7243 4 96561 2 3  
(5-CD)

(54:21)(61:21)(51:19)(65:03)(70:37)



Having first reached the public gaze while offering sterling service as Cliff Richard's backing band, the Shadows were soon visiting Abbey Road on their own account. Beginning with the startlingly original "Apache" in 1960, they racked up a series of memorable instrumental hits — some of their chart-toppers ironically dislodging Cliff from the top spot. And even after the chart entries dried up in the mid-60s, the Shads were long able to ride the wave of popularity.

Their definitive sound — showcasing the instantly recognisable clean and crisp tones of Hank Marvin's reverberating guitar — allowed them to become a much-loved presence on stage, screen and in the album charts. Having weathered a number of personnel changes, the Shadows split up after notching ten years together, though a return to active service involved a foray as the UK's representatives in the 1975 Eurovision Song Contest. "Let Me Be The One" finished second in that competition — and became the Shads' first Top 20 hit for ten years. Then, in 1979, they were ushered back to the Top 10 with their rendition of "Don't Cry For Me Argentina".

Basking in the pristine clarity now afforded by CD, this 100-track 5-CD box-set reflects the Shadows' verve and spirit; a drive that continued well beyond their chart glory years, which saw a score of Top 20 entries in just over five years — taking in 12 consecutive Top 10 hits between 1960 and 1963, including five No. 1's. Some of the best-known instrumentals in the history of rock mingle with less familiar performances known only to dedicated fans.

The first CD amasses A- and

B-sides, recalling how the Shadows established their credentials with a succession of imaginative, atmospheric tunes, harnessing twangy melody with a highly percussive rhythm. It includes the five chart-toppers — "Apache", "Kon-Tiki", "Wonderful Land", "Dance On" and "Foot Tapper". Other highlights in an evocative sequence include the bristling urgency of "FBI", the cinematic tension of both "Man Of Mystery" and "The Frightened City", the Spanish acoustic feel of "Guitar Tango", and the sweeping grandeur of "Wonderful Land", with producer Norrie Paramor bringing strings into the equation.

The second volume covers 1960 to 1980, and takes in further hits and oddments including solo excursions by Hank Marvin ("Sacha") and Bruce Welch ("Please Mr Please").

Disc 3 is designed to be very up-tempo, with cover versions delivered in the group's distinctive fashion — allowing a medley of the Who's "Pinball Wizard" and "See Me Feel Me" to be followed by a jaunty crack at "You're The One That I Want". It makes for a varied exhibition of the Shadows' versatility — the fruit of skill and seasoned experience.

Disc 4 is another selection of transatlantic re-workings, the Shadows even venturing to adapt the complex masterpiece that is the Beach Boys' "Good Vibrations". The final CD steps into the 80s and 90s and happily embraces the work of Andrew Lloyd Webber, among others. It also includes the theme to the TV soap, *EastEnders* — a national institution acknowledged by a pop group of similar standing.

Russell Newmark

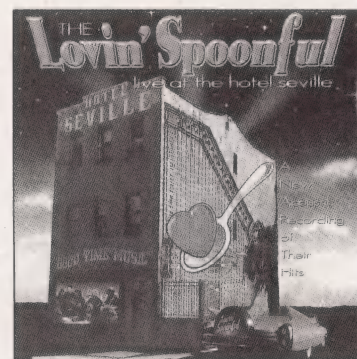
Distributed in the UK by Pinnacle Imports

## THE LOVIN' SPOONFUL

### Live At The Hotel Seville

US import: Varese Sarabande  
302 065 995 2

(60:04)



This five-piece Lovin' Spoonful includes original members Joe Butler and Steve Boone, latter-day guitarist Jerry Yester, and newer members Lena Beckett and Mike Arturi. The "Hotel Seville" acoustic set was recorded at some time between 1996 and 1999. It's a good-humoured, energetic show, leaning heavily on John Sebastian's material: "You Didn't Have To Be So Nice", "Nashville Cats", "Summer In The City", "Do You Believe In Magic". It's always great to hear these songs, but without Sebastian, "Hotel Seville" is only a reminder of greatness.

Kieron Tyler

## Vinyl by Jon 'Mojo' Mills

## THE YARDBIRDS

### Having A Rave Up With The Yardbirds

Italian import: Get Back GET 547  
(180 gm vinyl LP)

The final chapter of Get Back's exhaustive reissue of the Yardbirds' Gomelski recordings is this American-only collection, originally released in 1966. This edition, released only on CD by Charly in 1993, also includes a number of bonus tracks taken from period sessions. Beck was in full flight in '66, and "Heart Full Of Soul", "Mr You Are A Better Man Than I", "Evil Hearted You" and "The Train Kept A-Rollin'" air the magic he worked into the band. Fantastic!

## THE GOLDEN DAWN

### Power Plant

Italian import: Get Back GET 539  
(180 gm vinyl LP)



Their friends, the 13th Floor Elevators, landed the Golden Dawn a deal with Houston's archetypal indie label, International Artists, who hurriedly released "Power Plant" on the crest of psych's new popularity in 1967 — though, unfortunately, the record was poorly marketed and the band fell apart.

In retrospect, "Power Plant" is one of International Artists' strongest releases and, indeed, a benchmark in 60s garage/psych that fares very well next to the 13th Floor Elevators, who have a similar schizophrenic jagged edge, supplied by bluesy guitar licks, folk-rock chord sequences, and distorted ragas. The Golden Dawn's drug-addled lyrics are both provoking and nihilistic.

As Decal's International Artists reissues are now impossibly hard to find, Get Back's audiophile issue should be obtained by all garage/psych fans missing out on this revered album.

## THE HUMAN BEINZ AND THE MAMMALS

### The Human Beinz and the Mammals

Italian import: Get Back GET 535  
(28:37) (also 180 gm vinyl LP)

Released on the budget Gateway label in 1967 as exposure for both bands, this collection of Brit Beat-inspired garage/pop by the Human Beinz and the

blue-eyed soul of the Mammals is a hit-and-miss affair. The following year, the Human Beinz signed with Capitol and recorded two powerful albums, "Nobody Like Me" and "Evolution", which combined heavy soul, folk-rock, punk and psych influences, to great effect. The five Gateway cuts — all cover versions — are neither fierce garage band snottiness nor competent, polished pop, falling uncomfortably between the two. The early recordings gathered here are purely evidence of the band's humble beginnings.

The Mammals, of whom little is known, perform accomplished blue-eyed soul, but, for the main part, are not exciting. "Hey Little One" is a rousing melodic piece of folk-rock and the best thing they contributed to the album. Interesting, but hardly essential.

## THE PURPLE GANG

### Strikes!

Italian import: Get Back GET 600  
(180 gm vinyl LP)

The BBC banned the Purple Gang's "Granny Takes A Trip" single due to subliminal drug references when, in fact, it had absolutely nothing to do with LSD but told the story of an old lady who travelled to Hollywood to break into the movies. Acclaimed by John Peel as *the* record of 1967, the record was popular in clubs and became the UFO's theme. There's very little psychedelic or underground about the brand of slightly whacko jug-band music on offer, however, as it owed more to John B. Sebastian than Syd Barrett. Still, it's as close as the UK got to the fun-filled hippie nonsense going on in America. Top marks to Get Back for finally reissuing the album in its original sleeve.

## VARIOUS ARTISTS

### Beat Express Volume 2: Amsterdam

Dutch import: OA MLP 004  
(10" vinyl LP)

1960s Holland was seemingly stuffed with beat groups. Judging by this, the Amsterdam beat scene encompassed most styles. R&B is present: crude Bo Diddley stylings from the Insect and the Triffits' raving take on Chuck Berry. But weirder sounds were around, too. "Apologise" by the Mokum Beat Five (named after the DC5) borrows the "Some Other Guy" riff and sets it against something that sounds like a droning oboe. The Paramount's Drafi Deutscher cover is just plain strange, sounding like a Dutch-language Dave Berry.

The Sparkling's "Now It's Your Turn To Cry" is tough US-style Farfisa-led garage punk. "Sten Gun", by Linda Van Dyck, with Boo and the Boo Boos, is simply amazing. Linda's ultra-violent paeon to the power of the Sten Gun is broken up by a series of uncontrolled guitar rave-ups. Equally arresting is the matching of Peggy March with Jan Akkerman's Hunters on the freakbeat outing "Too Long Away". Double Dutch recall Amsterdam's most famous sons the Outsiders, preserved on a secret bonus track. After hearing this, you'll want all these singles, but until you've raised the necessary cash by mortgaging your house, this fabulous compilation will do.

Kieron Tyler



## Seventies

## THE WHO

## Who's Next

Polydor 527 7602

(78:02)

Regarded by many fans as their epochal work, "Who's Next" (reissued with its bonus tracks to coincide with ITV's *Classic Albums* series) was, by the band's own admission, "a salvage job". Not many salvage jobs sound this good, though. Producer Glyn Johns took the demos from the aborted "Lifehouse" project that he felt sounded strongest, added Entwistle's "My Wife" — and there was the album. Although the "Lifehouse" tracks betray elements of Townshend's story, it doesn't detract from their power as great rock songs. However, it's the band's masterly incorporation of synthesisers that truly marks the album as a landmark.

The hypnotic patterns at the beginning of "Baba O'Riley" and "Won't Get Fooled Again" set the template. The band proceed to demonstrate that every member was a contender for best performer in the world in his discipline. Daltrey demonstrates his mighty lungs, particularly the speaker-shredding scream in "Won't Get Fooled Again". Moon, meanwhile, gives his best studio performance since their debut album, his ferocious riding of the drum kit on "Going Mobile" carrying the song virtually single-handed. Entwistle's bass playing is as fluid and inventive as ever, and his horn part on the witty "My Wife" is another affirmation of his multi-instrumental prowess. Ultimately, what makes this album great is the feeling you're listening to a band at the peak of their confidence — ironic considering the volatile nature of their relationships with each other. Just relax and let the music do the talking.

Simon Ward



## DR. HOOK

## The Singles

All Dutch imports:

BR Music BX 529 2

(78:34)

## KAYAK

## The Singles

BR Music BX 533 2

(75:31)

## DEMIS ROUSSOS

## The Singles

BR Music BX 534 2

(78:34)



The Dutch reissue label, BR Music, specialises in singles compilations, with the tracks sequenced in chronological order. Each CD comes with sleeve notes in English, full details of the original releases, chart information and illustrations of the (Dutch) picture sleeves. The Dr. Hook set takes you from 1972's "Sylvia's Mother" to 1982's "Love Line". Their 1979 blending of country and disco, "When

You're In Love With A Beautiful Woman", still sounds outlandish, but it certainly worked.

Dutch natives Kayak, blended Queen, ELO, ELP and Supertramp into Lowland chart success between 1973 and 1980. Kayak described themselves as "symphonic rock" (though not of the 90s prog-metal style), and they produced a winning mix of AOR and prog material.

BR Music also specialises in Demis Roussos, and this compilation of his 1971 to 1989 singles is as good an introduction to the high-pitched one as you're going to get. After listening to almost 20 years' worth of Roussos, it's clear that time hasn't altered his approach. It's the context of his delivery that's changed. For example, the 1971 single, "We Shall Dance", retains the prog style of his late 60s band, Aphrodite's Child, but the melody and delivery are smoochily balladic. The same applies, for example, to 1982's "Follow Me", where the backing is an 80s-style synthetic Jean-Michel Jarre or Vangelis with added strings. Whatever the period, Roussos remains unaltered.

Kieron Tyler

## MADELINE BELL

## This Is One Girl

Sequel NEMCD 457

(46:05)

Much of the instrumentation on this album, originally released in 1976, is reminiscent of the *Minder* TV series, especially the pub piano backing afforded to Dennis Waterman's

seminal hit, "I Should Be So Good For You". However, even on "This Is One Girl" and "Delta Lady", Bell's voice, hardened by constant touring and deepened by a love of gospel, survives the bar-room rumpus. "I Think I'm Getting Over You" could've slipped off Roberta Flack's "First Take", while "Love Is All" — a jazz-funk/two-step master class — breezes along effortlessly by virtue of her superb vocals. "That's What Friends Are For" and a bonus track, "It Happened One Night", still sound fresh, from a true British vocal talent.

Johnny Chandler

## VARIOUS ARTISTS

## Other Enz: Split Enz and Beyond Volume 1

Australian import: Raven

RVCD 100 (2-CD) (76:37) (77:10)

Before Crowded House, there was Split Enz. They formed in New Zealand in 1972 as an art-pop collision of Sparks and Roxy Music. After ditching the make-up and parrot hair-styles they hit the big time internationally in 1980 with "I Got You". Splitting in 1985, main songwriter Neil Finn formed Crowded House, later bringing his ex-Enz brother, Tim, on board.

Raven's double-CD is a ridiculously complex set of 41 Enz-related rarities covering the period 1978-1996. Although there are 21 different acts, the only tracks by Split Enz themselves are two live B-sides, from 1978. Included are solo tracks by Phil Judd, the co-founder of the Enz, who left to form the Swingers in 1979 (also included). Just to demonstrate how complete this set is, there's a contribution from Split Enz's costume designer, Noel Crombie. Less obscure outings include the Crowded House/Roger McGuinn collaboration, 'Byrdhouse'. Truly, a Crowded House completists' dream.

Kieron Tyler

## BRUNNING/HALL SUNFLOWER BLUES BAND

## I Wish You Would/Brunning Hall Sunflower Blues Band

Indigo IGCD 2113 Z

(75:22)



The Brunning/Hall Band were a minor spin-off from Fleetwood Mac and Savoy Brown, so it's little surprise to find that these two early 70s albums are pretty standard UK blues boom fare. However, "I Wish You Would" has been afforded some minor historical importance due to the involvement of Bob Brunning's former Fleetwood Mac colleague, Peter Green, who donates the so-so instrumental

"Uranus". Ironically, the album is salvaged by another guest, future Blues Band stalwart, Dave Kelly, who confirms his status as one of the great unsung late 60s UK blues musicians with a masterful rendition of Billy Boy Arnold's title song and two self-written minor classics — the atmospheric "Bad Luck" and "Good Golly Miss Kelly", which is an affectionate tribute ("You're so sweet from your head to your toes / But you walk like a water buffalo") to his more celebrated, slightly overweight sister, JoAnne. Aren't you glad your sibling's not in a band?

John Sturdy

## ALEX CHILTON

## Loose Shoes And Tight Pussy

French import:

Last Call 305 2552

(33:48)

Alex Chilton is the rock equivalent of Dennis Hopper — not quite a household name, but a legend to all who know about him. He topped the charts with "The Letter" in 1967, with blue-eyed soul teen-combo, the Box Tops, and gained underground infamy with Big Star in the early 70s. He produced the Cramps, and released "Cubist Blues" in conjunction with Alan Vega and Ben Vaughn, in 1994. For his fourth solo album, he has revisited favourite obscure American classics of the 40s, 50s and 60s.

Recorded at Memphis' Ardent Studios in 1998, the set veers clear of gloss-smothered big orchestration, opting for a raw, three-piece approach, heightened by Chilton's unique vocals and rootsy guitar. For those who want to hear Chilton enjoy himself playing, this will be greatly appreciated.

Jon 'Mojo' Mills

## Seventies In Brief

Turning Point are offering exceptional digitally remastered audiophile double vinyl editions of recent CDs. **Badfinger's** "BBC In Concert 1972-73" captures the tragically-fated band at their zenith. The first volume, recorded at the Paris Theatre in London, includes a splendid "Better Days", the acoustic "Sweet Tuesday Morning" and two Dave Mason songs. The second, recorded over a year later, focuses on material from "Ass" and "Badfinger", with "Constitution", "Blind Owl" and "Suitcase" standing out. These live performances prove that Badfinger were able to rock with the best of them.

The solo outings of **Kevin Ayers** caught live on "The Radio Sessions" feature a rich roster of backing musicians who provide a suitably avant garde accompaniment on the improvised chaos that fills much of these sessions.

In 1971, Ayers, who'd hooked up again with his old companion Daevide Allen, also recorded a few Peel sessions with **Gong**. On "Gong On Radio", Ayers contributes guitar and backing vocals, as well as lead vocal on his own ska-inspired composition, "Clarence In Wonderland". The later, jazzier and synth-based Gong works, from 1973/74, are reproduced faithfully in a live setting, and display the band's expertise at musically freaking out with psychedelic mushroom effects.

Jon 'Mojo' Mills



## Eighties & Nineties

### VARIOUS ARTISTS

*Listen & Learn With Vibraphonic*  
Vibraphonic DL 12007

(49:38)

This alternative label taster teems with 'power pop' acts, a genre still to find any significant success in the UK. Hence, here's an unreleased Wondermints cut, "Rejected Beer Ad #1", and a Jigsaw Seen B-side, "Another Predictable Song". But the best tracks are the more leftfield ones like the Insect Surfers' twanging instrumental version of the Bee Gees' "Massachusetts", or the totally amazing seven-minute reworking of Bowie's "Moonage Daydream" by Ann Magnuson.

What begins as a quiet acoustic take on his evocation of space-age sex transforms into a passionate rant about the writer, referencing dozens of his songs before fading out on a 60s teen-beat coda — awesome! Elsewhere, the Drool Bros give us whacked-out lounge hip-hop, and Non Credo get spooky with some film noir soundtrack pieces. A wonderful mixed bag.



Trevor King

becoming mods. Of the 20 songs compiled here, the majority combine the "ai yai yai's" of the Jam (notably "Nobody To Love" by Shane McGowan's Nips) and typical post-punk influences. The Scene's early 80s contribution, "Looking For Love" and the Letters' jangling "Nobody Loves Me" stand alone in capturing 60s (but not necessarily mod) melodies. This compendium of late 70s and early 80s 'mod' hopefuls depicts the definitive highs and lows of this brief era.

Jon 'Mojo' Mills

### SYMPOSIUM

*On The BBC*

Strange Fruit SFRCD 088 (31:47)

The noisy young pups of Symposium are given a compilation of their Corporation visits, including "The Answer To Why I Hate You" from Reading '98, plus sessions and the infamous rushed-stage *Top Of the Pops* "Fairweather Friend" appearance. That historic indie-metal moment aside, this is a twinkling glide through their back pages, and a chance to gauge their credentials as the 'Best Live Band In Britain'. These callow youths certainly know where the volume dials are on their amps, as searing romps through "Farewell To Twilight" and the unreleased "What's What" attest — not to mention their iconoclastic and none-too-respectful throttling of "A Hard Day's Night", which is more John Lydon than John Lennon! Best of the bunch, though, is the tuneful, mod-ish ska-punk of "Fizzy", a song that could've come out in 1980 and would've held its own in that 2-Tone golden era.

Steve Rippon

### MIDGE URE

*Live In Concert*

Strange Fruit SFRS CD086 (54:58)

Recorded in Manchester in 1991, with Big Country drummer Mark Brzezicki providing more than able accompaniment, the Scottish guitarist/vocalist ran through 13 numbers from his varied back catalogue, including Ultravox classics such as a wrenching "Dancing With Tears In My Eyes". Delicate keys and strings mark out a couple of tunes like "Lament", and the solo hit, "Dear God", is enticingly treated in Toto-ish fashion. "Love's Great Adventure" becomes an unplugged pop-rock spectacular, with tender guitar and vocals. "All Fall Down" comes over as a Celtic battle hymn, "Vienna" is bright and breezy, and the Nik Kershaw-like "Rising" skips along merrily. A few lesser pieces, but all in all, a damn fine show.

Tim Jones

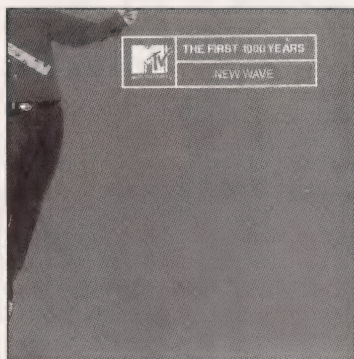
activities during the 60s extended the tradition. Vivian Stanhall straddled both that world and that of rock acts like Traffic, through his friendship with Steve Winwood. As Stanhall struggled to retain a place for his talents towards the end of his life, Viv developed the bigoted ex-military character, Sir Henry, as a vehicle for an uneasy mix of satire, parody and Goonish humour. This album, dating from 1984, proved to be his last solo effort, and probably not the note that he would have chosen to go out on.

Kingsley Abbott

### VARIOUS ARTISTS

*MTV The First 1000 Years — New Wave*

US import: Rhino R2 75794 (64:46)



What is new wave? According to this CD — part of an ongoing aural history of MTV — it included new romantic fare like "True" by Spandau Ballet, Duran Duran's "Rio", "Karma Chameleon" by Culture Club, and A Flock of Seagulls' "I Ran". The new wave shovel also scoops up the Smiths' "How Soon Is Now" and Gary Numan's "Cars". OK, this might be what fuelled the early days of MTV — which is why Modern English and the Fixx scored fluke US hits — but otherwise this CD is a random grab-bag of mostly 80s US hits. Still, "I Ran" sounds great (how many pop songs mention the

aurora borealis?) and A-Ha's "Take On Me" remains marvellous.

Kieron Tyler

### CÉLINE DION

*The Early Singles*

Dutch Import:

BR Music BX 530 2 (69:38)



BR Music's compilation of all the A- and B-sides of Céline Dion's first nine French singles — from her 1982 debut, "Ce N'Était Qu'un Rêve" to 1988's Eurovision entry, "Ne Partez Sans Moi" — does the collector a favour. It would cost over £200 to acquire these sought-after 45s. This intelligently-presented set includes the French-language lyrics to every song. Fans will find this glimpse into the years when Céline was aiming solely at the Gallic market most useful.

Kieron Tyler

### VARIOUS ARTISTS

*This Is Mod*

Italian import: Get Back GET 39  
(180 gm vinyl 2-LP)

Twenty years ago, the media predicted a huge mod revival spurred on by the increasing popularity of the Jam and the release of the retrospective movie, *Quadrophenia*. Punk was passing, and the Sussed's "I've Got Me Parka" perfectly mocked punks tidying themselves up and

### VIVIAN STANSHALL

*Sir Henry At Ndi's Krall*

Edsel DIAB 8019 (51:42)



Emerging from the environs of the art school, there is a fine lineage of eccentric British performers whose number include the Alberts, Bruce Lacey and Spike Milligan. Their work always utilised a variety of media, and the Bonzos'

### BAD MANNERS

*Mental Notes*

Captain Mod MODSKACD 9 (51:26)



By 1983, ska/pop heroes Bad Manners were without a record label, keeping body and soul together with a gruelling touring schedule. It seemed to pay off in 1985 when American label, Portrait, signed the band. But it wasn't a happy partnership.

The breezy reggae single "Blue Summer" failed to chart, and the "What The Papers Say" and accompanying album "Mental Notes" followed suit. Embittered, the band severed ties with Portrait and their material was deleted, making it highly collectable today. This is the first ever CD release for "Mental Notes" and the bonus tracks round up all the band's other Portrait work apart from, strangely, "Louie Louie", which was the B-side to both "What The Papers Say" and "Tossin' In My Sleep".

Shane Baldwin

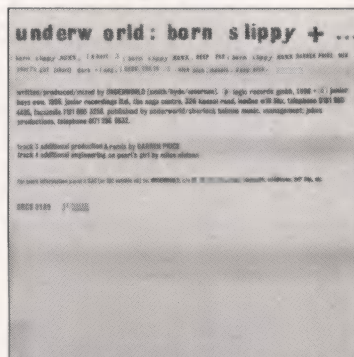


# Dance & Hip-Hop

## UNDERWORLD

### Born Slippy +

Japanese import: Sony/Junior Boys  
Own SRCS 8189 (57:19)



This CD features some of the best-known Underworld tracks that were around before 1999's "Beaucoup Fish" album. There's the obligatory title track and an almost unrecognisable remix of it, in addition to earlier material that reveals more about the band's near-trance origins, such as the lesser-known of the two *Trainspotting* tracks, "Dark + Long".

The sound of Underworld is often a paranoid yet sarcastic rant on top of fluctuating tones and beats. The short version of "Pearl's Girl" here is excellent, with pounding drums and the familiar abstract poetry of Karl Hyde surfing over them. It's at points like these that the musical significance of Underworld becomes clear.

Jake Kennedy

Distributed in the UK by Pinnacle Imports

## VARIOUS ARTISTS

Future Sound Of Jazz Volume 6  
Compost COMP 060 CD (58:32)

The sixth in a series of good-looking compilations of artists from around the world offering their slant on the jazz of the future. Sadly, though, you won't find the next Miles Davis or budding John Coltrane here. This isn't missing the point — plenty of electronic acts can excite just as jazz can. It's just that much of the material here seems meandering and pointless. Even the appearance of the usually excellent Yellow Productions team can't lift it from the quagmire of mediocrity. The title alone lets down this mish-mash of confused electronica.

Jake Kennedy

## LEFTFIELD

### Leftism

Hard Hands HAND CD2 (69:44)

A dance album so influential that it warranted inclusion in the hallowed *RC* Top 10 Millennium Dance Albums last month, "Leftism" confounded both dance fans and pundits on its appearance in 1995. Expectations had been built up by the astonishing "Open Up" single the previous year — John Lydon's vicious delivery over an earth-shattering bassline remains one of the album's highlights —

but no one was ready for the pounding assault of "Afro-Left", the pathos of "Be Original" and the spacey trippiness of "Space Shanty".

Like the simple success formula of Oasis, Leftfield were occasionally criticised by purists as too populist for their own good; what this really meant was that dance music wasn't supposed to sell as much as "Leftism" did — and the dance snobs wanted their ball back. It's nothing less than a landmark. Now on mid-price, you should snap it up, whether you're a hardened dance freak or totally new to the genre.

Joel McIver

## APHEX TWIN

### 51/13

Japanese import:  
Warp/Sire WPCR 929 (51:24)

This is a collection of the Aphex Twin's EPs, "On", "Donkey Rhubarb" and "Ventolin". Many of the tracks are remixes and B-sides, but the quality and depth on offer is a testament to the genius of Richard James. The track "On" is one of the most soothing records ever made, and contrasts harshly with the B-side, "73 Yips", which is a biting techno tune with an apocalyptic feel. Elsewhere, the collaboration with Philip Glass, "Icct Hedra", utilises orchestration in an almost macabre way. The question you're left asking is, where do these noises come from? That mix of the familiar and unfamiliar is the essence of the music.

Jake Kennedy

Distributed in the UK by Pinnacle Imports

## BONE THUGS-N-HARMONY

### E. 1999 Eternal

Ruthless 481038 6 (72:01)

Notable for their credits on a handful of successful rap tunes and their blend of layered harmonies and spiky gangsta rap, Bone Thugs-N-Harmony turned out this deftly-assembled album in 1995 before blowing it on the self-indulgent follow-up, "The Art Of War" (1997). Opener "East 1999" blends genuinely creepy horror-movie samples with precise, almost MC Tunes-like speed-rapping to create a genuinely new sound. The usual gangsta/G-Funk motifs are all in place, however — the joint-puffin' "Budsmokers Only" and gun-totin' "Me Killa" and "Die Die Die" proclaiming allegiance to those US rapper's lifestyle accessories, the piece and the pipe. This album doesn't break down any barriers, but it's pleasant to see musicianship being introduced into the already weakening gangsta formula.

Joel McIver

## VARIOUS ARTISTS

Nu Yorican Soul — The Remixes  
Masters At Work

CTCR 13110 (65:12)

The Nu Yorican style of mixing/remixing has passed into clubland's folklore. The original releases were

often tinged with jazz, yet they upheld the tradition and importance of the dancefloor. On this collection, we see many of the series' most famous tracks remixed by names perhaps not usually associated with this scene. Often, the results are stunning, like Roni Size's interpretation of "It's Alright, I Feel It". Armand Van Helden's mix of "Runaway" is too heavy-handed, however, the delicacy being lost, and the same could be said of Q-Tip's rap treatment. A mixed bag, but not without its moments.

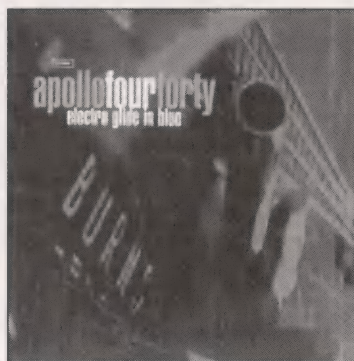
Jake Kennedy

## APOLLO 440

### Electro Glide In Blue

Stealth Sonic

SSX 2440 CDR (72:02)



The fact that Apollo 440's "Carrera Rapida" was used as the theme for the PlayStation game *Rapid Racer*, and that they later provided a track for the *Lost In Space* movie adaptation, is a neat parallel between art and application. Just like the game and the film, their music is lightweight, throwaway wallpaper — as far away from 'serious', chin-stroking dance music as you can get — while remaining quite fun to listen to if you don't demand too much.

The Eddie Van Halen sample on the hit, "Ain't Talkin' 'Bout Dub" is effective (if also irritating after a few listens), while "Krupa" is a much better attempt at a stamping, cohesive dance track. The overblown dramatics of "Pain In Any Language", however, make it the standout cut. I wonder if I'm the only listener who thinks it sounds like The Mission's "Tadeusz"?

Joel McIver

## VARIOUS ARTISTS

### Land Of Baboon

Baraka Foundation

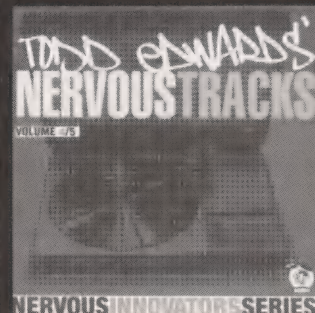
BKA 0011 (75:09)

Entering the new millennium there'll be a glut of releases such as this, harking back to ancient times. The 12 tracks on offer here are mostly dub, based around deep rumblings that hint at almost tribal rhythms. Occasionally, a more familiar-sounding beat rises up, like the hip-hop of Captain Kowatchi or the trip-hop shufflings of Dr. Israel. But, on the whole, this is new territory. It's fair to say this isn't exactly dinner party music, but if the electronic age has upset you, compilations such as this go a long way towards redressing the balance.

Jake Kennedy

## RC RECOMMENDS...

- 1 BEANFIELD**  
**Human Patterns**  
Compost COMP 062CD:  
Beanfield's second album of neo-jazz-funk championed by almost everyone!
- 2 TALVIN SINGH**  
**Talvinremixsingh OK**  
Island/Omni PHCW 1702:  
Eclectic remixes of the Mercury Award-winning album.
- 3 KLF/TIMELOARDS/JAMS**  
**History Of The Jams**  
TVT TVT 4040CD: Career retrospective which is as entertaining as it is involving.
- 4 GREEN VELVET**  
**Nineties 93-99**  
Music Man MMCD 005T:  
Exclusive compilation of Cajmere's finest house moments.
- 5 TODD EDWARDS**  
**Prima Edizione**  
Nervous IRCD 002: Deep house and garage in a well compiled package.
- 6 MELLOW**  
**Another Mellow Winter**  
Trema/Sony Music LC 23332:  
Fine French psych from the band who played on Air's "Moon Safari".
- 7 REMINISCENCE QUARTET**  
**More Psychoedico**  
Yellow Productions YPCD 061:  
Crazy latino vibes featuring the best from this band's now-classic two albums.
- 8 VARIOUS ARTISTS**  
**Operation Heritage**  
Hutch Productions HP 001:  
Rare French funk, ideal for sampling or dancing.
- 9 VARIOUS ARTISTS**  
**Hi Fidelity Lounge Vol. 1**  
Guidance GDRC 573: Down-tempo compilation for relaxed evenings in.



- 10 TODD EDWARDS**  
**Nervous Tracks**  
Nervous NER 20373 CD: Mixes of Todd's favourite records from the now legendary "Innovators" series.
- 11 VARIOUS ARTISTS**  
**Tribes Of Da Underground**  
Intracom IC 054: Cool vinyl collection of continental instrumentals with a jazz feel.

Distributed in the UK  
by Pinnacle Imports



## Prog & Ambient

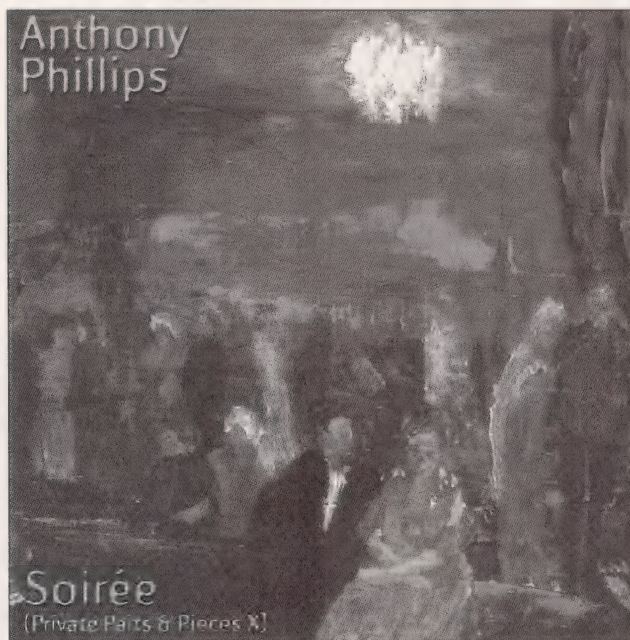
### ANTHONY PHILLIPS

*Soirée (Private Parts & Pieces X)*  
Blueprint BP319 CD (59:00)

Despite building a formidable reputation for producing sublime soundtracks for both TV and film, Anthony Phillips has never lost the tag of being an ex-member of Genesis. This must be frustrating given the vast number of albums that he's released over the last three decades, and a recognition of his solo talents is long overdue.

For the latest release in the continuing "Private Parts And Pieces" series, Phillips ditches his guitar in favour of a piano. The outcome is an impressive and pleasing assortment of 20 sumptuous instrumental tracks, performed solo by Phillips. And now for the inevitable reference! Fans of Genesis will be interested to note that one of the pieces, "Creation", was originally conceived during his time with the band and is released here for the first time. An appealing collection that is worthy of a wide audience.

Rich Wilson



### OZRIC TENTACLES

*Waterfall Cities*  
Stretchy CD 1 (57:32)



Ah, the Ozrics. Their forté has always been a combination of insane Hawkwind-like proggy and Orb-ish chilled-out ambience, and this seven-track album is no exception. The opener, "Coily", boasts a marvellous "Warrior At the Edge Of Time" bassline, a nutty harp-sichord, and the usual array of Eastern percussion. In short, it's brilliant. "Xingu" takes the space-rock idiom to the next level with wonderful delayed-wah guitar and a stomach-churning bass-part from hell — I'm sure there's a Sonic The Hedgehog sample in the background. This is an album to treasure — it'll surprise you at every turn. Suffice it to say that "Aura Borealis" is the warmest, trippiest collage of sound since Dr. Alex Patterson's "Spanish Castles In Space."

Joel McIver

### DAEVID ALLEN

*Stroking The Tail Of The Bird*  
Voiceprint VP207 CD (59:15)

An ambient set originally issued in 1990 gets a remix and adds a track from

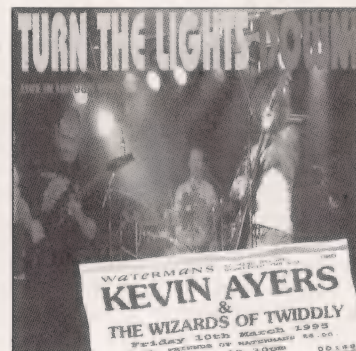
1976 and another from 1998. Unfortunately, in this instance, ambient translates as lifeless. You know the score: birds twitter and trill while the treated keyboards and guitars play the odd blissful, sustained note. Oh, and Gilli Smyth gets to reprise her scent emporium 'space whisper'.

Trevor King

### KEVIN AYERS & THE WIZARDS OF TWIDDLEY

*Turn The Lights Down*  
Market Square MSMCD 105 (68:33)

Thanks to the BBC's tape library we've had a few archive "In Session" and "In Concert" CDs featuring 70s performances by Kevin of late. But with no new product to promote since 1992's "Still Life With Guitar", his recent live appearances have been few and far between. However, a chance encounter with Liverpool's insane prog-rock/jazz madmen, the Wizards Of Twiddley, in 1994, led to two Mark Radcliffe sessions and two UK tours during 1995. This disc captures an almost complete set from the last night of the first tour.



The Wizards provided the perfect accompaniment for Kevin during this

period. Normally, he'd perform in a duo, but the band revitalise songs and recreate arrangements not attempted since the Whole Wide World days of the early 70s. So we get rich presentations of classics such as "Lady Rachel" and "Why Are We Sleeping?", plus a few tracks rarely performed live — "Ballad Of Mr Snake", "Beware Of The Dog 2". If you missed the gigs here is your chance to catch up.

Trevor King

### RUSSELL HIBBS & DAEVID ALLEN

*Nectans Glen*  
Voiceprint VP206 CD (59:58)



Allen's input here is minimal, his name being used as a selling-point rather unnecessarily. Russell Hibbs is a singer/songwriter whose style is at times reminiscent of Donovan or the Incredible String Band's eccentric Robin Williamson. On this, his latest album, his songs are set against acoustic guitars, harps and didgeridoos, creating atmospheric sound stages for his tales of mysticism and environmental concern.

Trevor King

### GONG

*Radio Gnome Invisible Part 1 - Flying Teapot*  
Italian import: Get Back GET 569 (180gm vinyl LP)

Bearded, spacey, patchouli-doused hippies. But the blithering insanity that was/is Gong led to the analogue and digital delay synth-based affectations of the Orb and System 7 on the early 90s festival/rave scene. "Flying Teapot" exemplified the 'hippie dippy' mentality splendidly, bringing either bemusement or a smile to the face of the seriously progressive era with their comical free-form freak-outs.

Jon 'Mojo' Mills

### KLF

*Chill Out*  
TVT/Wax Trax TVT 7155 (44:15)



On first listen, this is a very strange experience. Drifting around in the numerous worlds that the 14 tracks on this classic reissue conjure up, you're always on your guard. The constant fear is that Drummond and co. are being ironic, and aren't really making a chill-out album at all. Are all these train noises and sounds of babbling brooks building up to something more sinister? Where are the heavy trance numbers? Where's Tammy Wynette? Instead we get the sounds of nature. And, thankfully, the shock never comes. This album turns out to be one of the most chilled-out you'll ever hear.

Jake Kennedy

### KESTREL

*Kestrel*  
Eclipse ECCD 4 (43:58)

Originally issued by Cube in 1974, Kestrel's sole album received scant attention until the Great Prog Stampede of the late 80s, when its obscurity was sufficient to elevate it to the status of major genre rarity. This belated reissue demonstrates that, despite some typically bombastic prog-era lyrics, the album's mix of mellotron-based melodies, classy harmonies and Yes-style pomposity was not without its attractions. "I Believe In You" is a blatant steal of the Focus hit "Sylvia", but the strongest tracks — "In The War" and the beautifully constructed opening song, "The Acrobat" — are pitched midway between the early 70s British underground sound and the more polished, radio-friendly studio pyrotechnics of later AOR bands like Asia and Journey. Plenty of craft, then, but a bit more passion wouldn't have gone amiss.

John Sturdy



## AOR to Metal

### GREAT WHITE

#### Psycho City

French import:

Axe Killer 305 3322

(76:24)



The US melodic hard rockin' quartet produced a bundle of top tunes on their 1992 album, boosted here by four bonus tracks and remastering. This numbered limited edition comes in an outer slipcase, with 20-page booklet, but the main reason for purchase is simply the strength-in-depth of the songs vocalist Jack Russell and chums purvey.

The title track is one of several uptempo numbers, with Mark Kendall providing a catchy riff, making for a Skid Row-cum-Shy sound. Hints of Whitesnake circa 1989, ZZ Top guitar and Black Crowes backwoods hoe-down spice things up, and "I Want You" has GN'R written all over its energetic delivery. "Love Is Alive" could be early 80s Robert Plant and is one of several creamy smooth ballads, comfortably sitting alongside rowdier efforts. One or two slight slip-ups don't detract from a tasty package.

Tim Jones

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### NUCLEAR ASSAULT

#### Game Over/The Plague

Century Media 660372

(58:36)

#### Handle With Care

Century Media 660412

(35:04)

Once again, Century Media have exhumed an 80s B-league thrash band; this time it's the turn of ex-Anthrax bassist Dan Lilker's Nuclear Assault. The band's first album, "Game Over", from 1986, has been repackaged to include their "The Plague" EP from the following year. And although the sound is painfully tinny at times, there's some high-quality riffing, especially on the opener "Live, Suffer, Die" and "After The Holocaust".

The band could be distinguished from the morass of numbskull metal in two ways. Firstly, they tended to base their songs around the themes of nuclear war and environmental decay, which made their lyrics slightly more sophisticated than the usual fare (though don't expect Oscar Wilde wordplay). Secondly, they subscribed to a sometimes very funny punk-hardcore ethic, just as Lilker's pre-Anthrax band, Stormtroopers Of Death,

had done before them. Thus, we have the two-minute, warp-speed "Hang The Pope" and the naive social commentary of "My America".

1989's "Handle With Care" sounds rather more staccato (the band had obviously been paying careful attention to the squeaky-clean Anthrax sound), and the songwriting appears to have developed somewhat, as in the ferocious, super-tight "New Song" (not the Howard Jones tune), and the almost erudite civil-rights rant of "Search And Seizure" and seize-the-day sentiment of "F# (Wake Up)". So, Nuclear Assault were one of the more useful 80s thrash bands. But relevant today? I think not.

Joel McIver

### RAVEN

#### Nothing Exceeds Like Excess

Century Media 660432

(54:28)



Formed in 1980 by the original Gallagher brothers, Mark (guitars) and John (bass, vocals), Raven were at the cutting edge of the New Wave Of British Heavy Metal. Their first four albums for Neat were all classics, but to the fans' dismay, in 1984, they relocated to the USA, signed to Atlantic, and discovered AOR. Despite that glitch, in 1989, Raven signed to Under One Flag and released "Nothing Exceeds Like Excess", recapturing their old form in the process. With Joe Hasselvander replacing original drummer Rob Hunter, this album is classic British metal. "Die For Allah" and "Lay Down The Law" kick ass! And many of the tracks still feature in their live set. Well produced, and now remastered with an extra track, plus sleeve notes from John Gallagher, fans will love this reissue, even if it sounds very 80s. A reissue of the live album next?

Joe Geesin

### JOURNEY

#### Trial By Fire

Columbia 485 264 2

(71:22)

One of 20 'Nice Price' millennial reissues from Sony, this 14-song opus from 1996 sees Messrs Perry, Schon *et al* on top AOR ballad form, while throwing in a handful of higher tempo rockers for good measure. Although energy-levels don't attain the heights of their early 80s efforts, "Message Of Love" is a blinding cut, with superb vocals, harmonies and guitar, while "One More" has super-cooled guitar-playing and razor-sharp

lead vocals. The tender moments, with lovely piano passages and strings — of which there are (for some, maybe, too) many — are broken by the Bryan Adams-style rocker, "Can't Tame The Lion", showcasing some Schon magic, and a jazzy title track. Journey in feet-up and relax mode, and very soothing it is too.

Tim Jones

### MEGADETH

#### Killing Is My Business . . . And Business Is Good

Century Media 660342

(27:33)

Fresh out of Metallica, Dave Mustaine formed San Francisco thrash metal band Megadeth, in 1983. He recorded this hard-edged and frantic debut for Combat, in 1985, with Chris Poland, Dave Ellefson and Gar Samuelson. Mustaine had songwriting ability from the start (he co-wrote several early Metallica songs, although he never recorded more than demos with them), and Megadeth were soon to become a vehicle for him. During the mid-80s thrash explosion, a talented guitarist who could write and sing was a rare commodity, and Megadeth were picked up by Capitol immediately after this album's release.

With abundant punk influences, the well-structured songs sometimes falter, thanks to a disorganised rhythm section, and "Chosen Ones" is cluttered with guitar solos. Thankfully, "Mechanix" and the title track prevent the album being dragged wholly into the drudge of the era. It was short, frantic, heavy, and hardly sweet, but despite weak production values and brevity, it did enough to grab attention where it mattered.

Joe Geesin

### FORCED ENTRY

#### Uncertain Future/The Shore

Century Media 660382

(57:44)



Formed in Seattle in the mid-80s, bassist/vocalist Tony Benjamins, guitarist Brad Hull and drummer Colin Matterson became Forced Entry. With many thrash metal groups springing up at the time, they made the likes of Metallica seem like pop bands, while remaining intelligent. Gigging extensively, they signed in the US to Relativity, after a series of well-received demos.

"Uncertain Future" was released in 1989 and features eight ear-splitting songs, all likely to cause brain damage to the unprepared. While "Anaconda" features some excellent guitar work and "Unrest They Find" is classic doom metal, an element of monotony creeps in, probably giving headaches to all but the hardened thrash fan.

Dropped by their label, the band's second album never appeared, but they soldiered on and eventually recorded a 4-track EP, "The Shore", which is added here. Influences such as Megadeth and Judas Priest are evident. The band folded in the mid-90s and, sadly, this CD is the sum of their official output.

Joe Geesin

Available via e-mail: [dortmund@centurymedia.com](mailto:dortmund@centurymedia.com)

### GILLAN

#### Live At The BBC — 79/80

Angel Air SJPCD 055 (2-CD)

(71:13) (69:02)

Deep Purple's frontman stormed the Reading Festival in 1979 with his new line-up, including guitarist Bernie Tormé and drummer Mick Underwood. Half-a-dozen tracks from that appearance showcase their heavy riffing, thunderous percussion and full-blown, snarling vocals. Colin Towns' fuzz-edged synth complements the clattering cymbal crashes of "Mr Universe", and "Roller" drives along like top-gear Thin Lizzy. A similar set for a BBC *In Concert* broadcast is tighter, if anything, with the Motörhead-paced "Secret Of The Dance" and a more laid-back "Dead Of Night" the highspots.

Another broadcast for the same BBC series, a year later, saw the introduction of the fast and furious "Unchain Your Brain", and although the sound is occasionally less bright than the earlier sets, there are blues-rockin' highs to be had from "Trouble" and "If You Believe Me", as well as Tangerine Dream-like keys and guitar on "On The Rocks". A handful of other good rockers with trademark, spot-on vocals, a 16-page booklet, and it's time to ditch your old tapes.

Tim Jones

### GUNS N' ROSES

#### Live Era '87-'93

Geffen 490 514 2 (2-CD)

(59:58) (73:12)

LA's most notorious hedonists, Guns N' Roses, are apparently set to make a millennial comeback. This live double-CD has been issued, therefore, to remind a new generation of metal fans how good Axl Rose's crew of talented drunkards really were at their peak. This may not've been such a good idea. They really did put on a hell of a show back then and any 'new' GN'R will have their work cut out to compete.

The highpoints are the tracks from 1987's "Appetite For Destruction" — "My Michelle", "You're Crazy", "Welcome To The Jungle" and the rest — and Axl's between-song gibberish ("You wanted the best! But they couldn't fuckin' make it . . ."). Material from the more polished "Use Your Illusion" albums is, wisely, sparser on the ground. The slush-fest "November Rain" and "Yesterdays" illustrate the band's lack of direction towards the end of their first incarnation, and "Knockin' On Heaven's Door" is terrible. But what the hell, they evoke nostalgia enough to do the job. While this is a pleasant reminder of what rock used to be like, any GN'R live video would do the trick more effectively.

Joel McIver



## Rock

## FAMILY

## Music In A Doll's House/Family Entertainment

See For Miles

SFM 1968 (2-CD)

(43:28) (39:35)

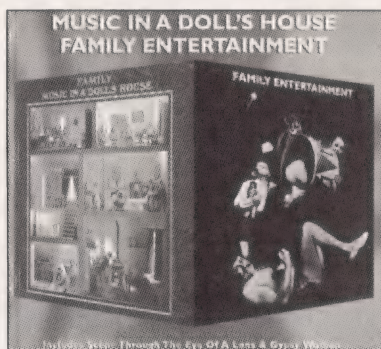
Following a number of name changes and a move away from their original R&B roots, Family emerged in 1967 at the forefront of the burgeoning progressive scene. Led by the dynamic and fascinating vocals of Roger Chapman, they purveyed a musical style that couldn't easily be attributed to any particular genre, successfully mixing rock, folk and jazz into their distinctive sound. Mercifully, and unlike so many of their progressive counterparts, they didn't allow themselves to become self-indulgent or meandering, and always managed to maintain a relevant cutting edge.

This release comprises the band's first two studio albums, widely and correctly regarded as their finest, which have benefited greatly from digital remastering. "Music In A Doll's House" captures the band at their most eclectic, ranging from the blues of "Hey Mr Policeman" to the effervescent "Peace Of Mind". The warbling vocals of Chapman remain a stunning and unique feature of the Family sound, with a vibrato that almost defies description, and a style that doubtless influenced Peter Dinklage. A welcome inclusion on the disc are the two bonus tracks, "Scene Through The Eye Of A Lens" and "Gypsy Woman", originally released as the band's debut single, in 1967.

By the time of their second album, "Family Entertainment", the band had started to receive the attention that they deserved, both in terms of heavy radio airplay (not least John Peel), as well as becoming a hugely popular live attraction. Their reputation was further enhanced by this release, which by Family's standards offered greater accessibility, with a more mainstream rock approach. The album was to become their most successful, no doubt aided by the popularity of the single "Second Generation Woman". Despite this apparent acceptance of commercial pressures, the album also contains some highly inventive moments, notably the whimsical instrumental passages of "Summer '67".

The release is lavishly packaged as a hardback book, complete with a 40-page booklet containing extensive sleeve notes. Included are rare photographs, archive press clippings and expansive text detailing the long history of this quintessentially English band. As re-releases and collector's editions go, they don't come much better than this.

Rich Wilson



Roger wails as only he can throughout, making for a fine product.

Although Chapman's Shortlist had disbanded by the following year's "Techno-Prisoners", the musicianship is of the expected high standard, albeit with a greater leaning to Robert Palmer-style drum beats and Tony Banks keys. "The Drum" is one of a couple of Chris De Burgh rockin' sort of tunes, "Wild Again" features a different deep vocal tone from Roger that could be termed flu-ey, and "Black Forest" has a ripping vocal thrust. Other songs are mellow and soulful, 80s Tina Turner-type rocking, and in the case of "Ball Of Confusion", even Manfred Mann's Earth Band world music experimentalism. Another solid set.

"Walking The Cat" is the weakest of the quartet. "Son Of Red Moon" smacks of Foreigner and "Stranger Than Strange" has enticing, finger-snapping vocals and guitar licks. But the soulful, gospel-tinged ballads rather hog the limelight, while "J&D" goes reggae. The title track is a cheery rocker, and "Hands Off" has a honky-tonk, upbeat feel. But funk and disco edges add up to an eclectic and less satisfying diversity than previous Chappo works. Still, a 75% hit rate isn't bad.

Tim Jones

## FOGHAT

## Rock'N'Roll / Energised

Essential ESACD 741 (2-CD)

(38:32) (40:04)

## Rock And Roll Outlaws /

## Fool For The City

Essential ESACD 742 (2-CD)

(39:08) (35:36)

## Night Shift / Foghat Live

Essential ESACD 743 (2-CD)

(37:38) (38:35)

## Stone Blue/Boogie Motel

Essential ESACD 744 (2-CD)

(39:05) (36:50)

In the late 60s and early 70s, blues merchants Savoy Brown took Europe and America by storm with a string of successful albums. Their vocalist/guitarist, "Lonesome" Dave Peverett, decided to go it alone and form Foghat. Taking bassist Tony Stevens and drummer Roger Earl with him, they joined Black Cat Bones guitarist Rod 'The Bottle' Price and signed to Bearsville in 1972. Mixing blues, R&B and hard rock'n'roll, Foghat immediately proved popular in the US, achieving a string of gold discs, although they remained low-profile in their native UK. The first two sets here, "Rock'N'Roll" and "Energised", provided an energetic start to the band's career, despite poor singles sales. "Wild Cherry", from the latter, was the nearest they ever got to the boogie many likened to Status Quo — though with intelligent soloing to boot. "That'll Be The Day" and Ike Turner's "Honey Hush" also got the beefed-up treatment.

"Rock And Roll Outlaws" had more of a blues-rock approach, while "Trouble In My Way" was their by-now obligatory acoustic track. Other rockers dealt with rock'n'roll, women, touring and alcohol. Stereotypical lyrics? Maybe. But the formula was very successful. "Fool For The City" saw the band's biggest sales yet, with the classic "Slow Ride" (a hit single in edited form), a live

favourite title track, and producer Nick Jameson standing in on bass. The 'Hat's cover of Robert Johnson's "Terraplane Blues" shows why Rod Price got the nickname 'The Bottle'.

For "Night Shift", there was a distinct move towards hard rock with a boogie/blues edge, and yet another replacement bassist. "Drivin' Wheel" is a solid opener, while Peverett's roots are revealed by the excellent reworking of "Take Me To The River". As for 1977's "Live", it's been said that Foghat made only a single disc to leave fans thirsting for more. Whatever the intention, it worked. With more hard rock and boogie than most double albums can muster, it contained superior versions of many classy songs and even "I Just Want To Make Love To You", which became a successful single.

The last package here saw a change in direction. Sales waned and "Stone Blue" was the first Foghat album not to be released in the UK. A mix of roots-cum-blues and commercial rock, the album was produced by Eddie Kramer, who didn't get on with the band. The overall standard may have dipped, but the title track and storming cover of "Sweet Home Chicago" provide some unbelievably heavy slide guitar. The bass lines of "Easy Money" could shake your house's foundations!



1979's "Boogie Motel" marks a complete U-turn from the hard rock of old, but has great songwriting, all the same. The title track is a highlight, mixing twin guitar duelling with a great lead/rhythm combination. "Nervous Release", despite its more modern sound, is a classic rocker, too.

This is the first CD issue of "Boogie Motel" and, with remastering and extensive sleeve notes, these CDs should please fans, despite the lack of extra tracks.

Joe Geesin

## ROGER CHAPMAN

## The Shadow Knows

Essential ESM CD 813 (42:47)

## Zipper

Essential ESM CD 814 (40:03)

## Techno-Prisoners

Essential ESM CD 815 (49:10)

## Walking The Cat

Essential ESM CD 816 (43:58)

Those Essential remasters have been at it again, rejigging yet another batch of the ex-Family man's solo back catalogue, and adding new 8-page booklets. 1984's "The Shadow Knows", with the likes of saxophonist Nick Pentelov and guitar giant Geoff Whitehorn lending a hand, blends into its nine tracks some upbeat, period Phil Collins perkiness, Miami Vice-style electro-drummed jingles, and the usual Chapman soul and blues touches, not to mention the patented warble-cum-shriek of the vocalist. "Sitting Up Pretty" sounds like John Carpenter's *Assault On Precinct 13* soundtrack bumping into Genesis' "That's All", and a couple of



moody ballads are joined by some decent guitar-led runabouts.

"Zipper", from 1986, was the last Whitehorn-shaped album and his heavier hand is evident on such belters as the "Big Log"-era Robert Plant title track, the AOR vibe of "Running With The Flame", and the foot-stomping "It's Never Too Late To Doo Ron Ron", which sees the six-string player go orbital over a boppy backing section including Sam Brown. "Hoo Doo Me Up" rages too, as does the Fairweather-Low-toned "On Do-Die-Day", with its quirky funk beat.



## MOTT THE HOOPLE

*Friends And Relatives*

Eagle EDGCD 104 (2-CD)  
(60:21) (65:41)

Despite the group name that's emblazoned over this compilation, it should be emphasised that only five of the 26 tracks included here are by Mott The Hoople, all of which are available on the recently issued "All The Way From Stockholm To Philadelphia" live set. The remaining songs showcase various pre- and post-Hoople outfits (none of which feature mainman Ian Hunter, incidentally), from mid-60s R&B hopefuls like the Doc Thomas Group, to post-Mott band the British Lions. There are even new solo recordings by John Fiddler, Steve Hyams and Ray Major, whose connections with the "All The Young Dudes" hitmakers are, to put it mildly, rather tenuous. The Golden Age of Rock'n'Roll? More like the Golden Age of Creative Marketing.

John Sturdy

## SHERYL CROW & FRIENDS

*Live From Central Park*

A&M 490 5742 (73:06)

Fourteen songs from the sexy songstress and her pals, all of which are rendered in typically slick and warming fashion. There are old faves like the opener, "Everyday Is A Winding Road", which kicks off apace with well executed top-end vocals, the soft acoustics of "Leaving Las Vegas", and the sunny slide-led "All I Wanna Do".

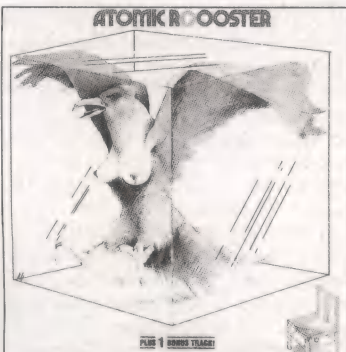
The Dixie Chicks lend a hand to the countrified, mellow "Strong Enough" and the climactic cast-number, "Tombstone Blues", Stevie Nicks leads on Fleetwood Mac's "Gold Dust Woman", and Chrissie Hynde is outgunned by Sheryl on "If It Makes You Happy". There are fulsome harmonies throughout; a new number ("It Don't Hurt") nods to Alanis Morissette, with its harmonica, strings and nervy vocal; and Eric Clapton rasps his way through "White Room". The atmosphere is unrelentingly upbeat and Ms Crow shines brightest of all. As it should be — thoroughly enjoyable.

Tim Jones

## ATOMIC ROOSTER

*Atomic Rooster*

Receiver RRCD 277 Z (45:26)



Formed from the ashes of the Crazy World Of Arthur Brown, organist Vincent Crane and drummer Carl Palmer joined forces with bassist Nick Graham

to form Atomic Rooster in 1969. This 1970 debut opus, although a prototype for later incarnations, shows why Rooster were so influential on the rock and metal scenes. The stark Hammond organ on top of a very hard-edged rock sound laid the foundations for them, and similarities can be drawn between Crane and Keith Emerson's less self-indulgent key work (though Rooster remained a harder, faster group than ELP ever became).

"Before Tomorrow" is incredibly frantic, without losing its structure, "Friday The Thirteenth" rocks out, and "Winter" leans towards prog-folk. Added here is a bonus cut, "Play The Game". Classic (and rare) though this album is — and you can't knock the musicianship — it sounds pedestrian compared to later recordings by the line-up of Crane, John Du Cann and Paul Hammond. Still, with Atomic Rooster, 70s rock was born.

Joe Geesin

## GEORGE THOROGOOD & THE DESTROYERS

*Live In '99*

SPV 085 29732 (71:33)

Eleven extended blues/rock numbers from the American good ol' boy quintet include more recent material, like the unsophisticated Huey Lewis pop-rock of "Half A Boy, Half A Man", and standards like John Lee Hooker's "One Bourbon, One Scotch, One Beer", with its foot-tapping riffs and earnest vocal. The raw baloos and sax of the Destroyers' hit, "Who Do You Love", stands out, and "Night Time" is reminiscent of the E Street Band at full throttle, with a vocal surprisingly reminiscent of Phil Lynott. "Bad To The Bone" is another classic stomp, and the rest is a collection of bluesy rockers with sax dressing and the odd moment of wit, such as on "Get A Haircut". Originally broadcast on US TV in mid-1999, it'll keep all blues-rockers happy, no doubt.

Seb Pilakaes

## PROCOL HARUM

*BBC Live In Concert*

Strange Fruit SFRSCD 089 (59:19)

*Pandora's Box*

Westside WESA 821 (42:50)

Recorded at Golders Green in 1974, "BBC Live In Concert" captures the band around the time of their upbeat "Exotic Birds And Fruit" album. While their popularity was beginning to wane by 1974, Procol Harum were rightly recognised as one of the finest live acts of the period. Highlights of this release include particularly tight renditions of "Nothing But The Truth" and "As Strong As Samson", which are actually improvements on their studio counterparts.

Avid collectors will also be delighted to discover that the album includes "Bringing Home The Bacon", which didn't form part of the original broadcast. Including reasonably detailed sleeve notes, with comments from group members Gary Brooker and Chris Copping, it's an essential purchase for devotees of the band.

To complete their Procol Harum reissue series, Westside have finally unearthed rare and unissued stereo versions of tracks from PH's first album.

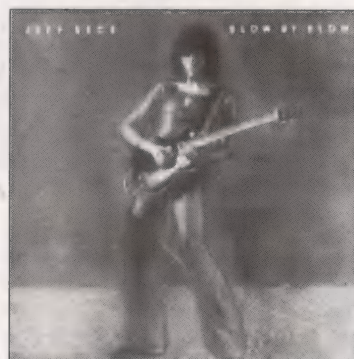
Aimed at completing the set, the sleeve notes tell the story of the find. Procol fans will lap it up, but to casual punters, the Brooker/Reid songs are merely quaint period pieces — none more so than "In The Wee Small Hours Of Sixpence", which was the non-album flip-side of "Quite Rightly So". A true stereo version of "A Whiter Shade Of Pale" will undoubtedly attract a few, but without the use of that particular melody in 1967, it's doubtful if this album would ever have seen the light of day.

Rich Wilson/Kingsley Abbott

## JEFF BECK

*Blow By Blow*

Epic 469 0122 (44:32)



Originally produced by George Martin in 1975, this Sony remaster uses Mastersound Edition tapes that show off Beck's guitar craft with clarity and depth. "Thelonius", with its pulsating bass and overlaid wah presages "Guitar Shop", and "Constipated Duck" is a flared prototype of "Starcycle", with period feel and flicked notes. Indeed, several numbers have *Shaft* pretensions, while the lolloping "She's A Woman" showcases the Frampton angle on guitar sound. "Cause We Ended As Lovers" is a slow tempo, classy, sustained homage to Roy Buchanan, and "Freeway Jam" has the airiness of Gerry Rafferty. But this is an album very much of its time, and one mainly for guitar aficionados with broad tastes.

Seb Pilakaes

## COLIN BLUNSTONE

*Greatest Hits*

Mystic MYS CD 138 (40:14)

Renowned for his light, breathy tones as the voice of 60s popsters the Zombies, Colin has gathered together old mates to rework some of his favourite tunes. Many of the dozen songs get suitably subdued orchestral treatment, and a stripped-down version of Parsons' "Old And Wise" allows Blunstone's vocal to shine. A couple of solo numbers are laid-back Al Stewart-like affairs, and three Zombies pieces include the instantly-recognisable "She's Not There", which also gets a separate jazz-fusion treatment courtesy of Don Airey and Cozy Powell. Standards like "Tracks of My Tears" are dealt with in polished style, Rod Argent among others lending a hand. A relaxing and cheery set.

Tim Jones

Mystic Records, 22-30 Keeley Rd., Croydon, Surrey CR10 1JF. Fax: 0181 680 5895. E-mail: mystic\_records@msn.com

## HARVEY MANDEL

*Baby Batter/The Snake*

Italian import:  
Akarma AK 075/76 (68:19)

During the late 60s and 70s Harvey Mandel was a very active guitarist, bidding time with Canned Heat, John Mayall and the Stones. Akarma's digipak of his fifth and seventh solo albums, recorded in 1971/72, displays Mandel's genius in the technique department. However, the meandering nature of the blues-rock/jazz fusions — although impressive musically — lacks strong tunes or songwriting. The more soulful, late-night jam, "Baby Batter", is the most enjoyable track, but both albums are hugely excessive. For fret-hammering fans only!

Jon 'Mojo' Mills

## HUMBLE PIE

*As Safe As Yesterday Is*

Italian import: Get Back GET 549  
(180 gm vinyl LP)

The debut album of Marriott and Frampton's supergroup sounds even better now than it must have done in 1969. In a musical climate in which Paul Weller, Ocean Colour Scene, and Lenny Kravitz have made the heavy, bluesy, folksy approach that was all the rage in the late 60s/early 70s acceptable again, "As Safe As Yesterday Is" sounds incredibly like a product of 1999.

Crammed with Marriott's throaty voice, warmly buzzing guitars, moaning Hammond and a variety of rock, psych, blues and country-tinged tracks, the LP has none of the idiosyncrasies that marred other products of the era. This reissue comes swathed in a deluxe gatefold sleeve, with notes that trace the band's unsteady early history. One helluva rock album.

Jon 'Mojo' Mills

## 38 SPECIAL

*Live At Sturgis*

SPV 085 29772 CD (66:53)



The first live album in over 20 years from the US sextet was recorded at the Sturgis, South Dakota annual motorbike festival in 1999. There's also one new studio track, "Just One Girl". Although they weren't successful in the UK, this 'best of' set shows why the band have sold 12 million albums worldwide, with a mix of upbeat, good-time rockin' in the Blue Oyster Cult mould, jaunty Southern Rock à la Lynyrd Skynyrd, bayou blues, and Jimi Jamison-type AOR. Well worth riding out on your trike for.

Tim Jones



## Punk & Beyond

### THE SAINTS

(I'm) Stranded

Captain Oi! AHOY CD 129

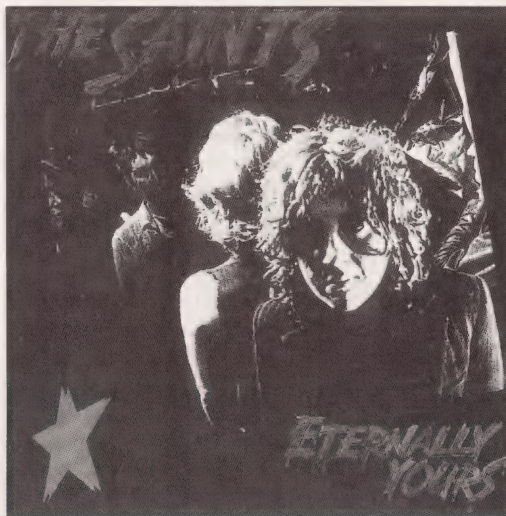
(41:02)

Eternally Yours

Captain Oi! AHOY CD 127

(43:04)

Brisbane outfit the Saints were the first Australian band to make their presence felt on the punk scene with their cracking debut single, "(I'm) Stranded", on their own Fatal label, in 1976. The 500-copy original was reissued in the UK by Power Exchange and took off to such an extent that the band signed to Harvest for their debut album of the same name — 10 tracks of R&B-tinged punk rock



magnificence that, for a while, made them a big noise.

In July 1977, the single, "This Perfect Day", reached No. 34, so all seemed set fair for the follow-up album. Sadly, March 1978's "Eternally Yours" failed to chart, despite the inclusion of the aforementioned hit. A shame because, apart from the use of horns, keyboards and harmonica on some tracks, the album was a feisty and intelligent punk gem.

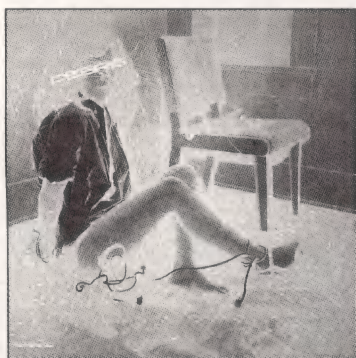
Both of these releases come with bonus tracks (including a splendid mauling of Ike & Tina Turner's "River Deep Mountain High" from the band's 1977 "1 2 3 4" EP, tagged onto the end of "Stranded"), and a 12-page booklet with detailed sleeve notes, lyrics and record sleeve illustrations.

Shane Baldwin

### DEBRIS'

Static Disposal

US import: Anopheles 004 (76:42)



In 1975, the Chickasha, Oklahoma band Debris' recorded their debut album, "Static Disposal", which, unusually, was released on their own label in 1976 as a batch of 1000 copies. Musically, their art-noise presaged the punk wave, their only sonic cousins being MX80 Sound and Simply Saucer. This reputation ensures that original pressings, should they ever surface, sell for over \$150. So is it worth the hooah? Yes. Debris' distance from the mainstream means they still sound fresh. And what a sound — distorted, sloppy guitars, untutored drumming, dissonant sax, lugubrious, sneery vocals.

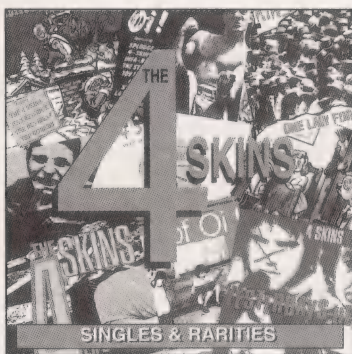
Appended to the original album are ten rehearsal tracks. A cover of the Stooges' "Real Cool Time" lets you know where Debris' were coming from. With lengthy sleeve notes, this fine package is a real tribute to some forgotten pioneers.

Kieron Tyler

### THE 4 SKINS

Singles & Rarities

Captain Oi! AHOY CD 128 (59:32)



Many regard the 4 Skins as the ultimate Oi! band (though there's a case to be made for the Cockney Rejects' claim to that title, too). The 4 Skins were the only really 'new' Oi! band on 1980's seminal "Oi! The Album" compilation, and the fact that their career was dogged by controversies like a riot at a gig in

Southall, in 1981, which prompted original singer Gary Hodges to retire from the music biz, has only added fuel to the legend.

Here, as the title suggests, we have all the band's singles, plus all their Oi! compilation contributions. But most interesting to collectors will be the five demo tracks recorded with Hodges at Bumper Studios and both tracks from the band's unreleased Secret Records single, "Seems To Me" / "Norman". Excellent stuff.

Shane Baldwin

### AGNOSTIC FRONT

Cause For Alarm

Kingfisher 66001 2 KF 010 (24:04)

A straight reissue of NY hardcore outfit Agnostic Front's second album from 1986, which saw them, like many of their contemporaries, straying into metal territory. They were actually rather good at it, and the lyrics were as uncompromising as ever. But, somehow, the album was a little soul-less, and it was something of a relief when they returned to their roots in 1988.

The six-page booklet includes interesting but uncredited sleeve notes from the "And Justice For..." album of 1988 (and as they take the shape of a band history, "Cause For Alarm" is covered), plus lyrics and photos.

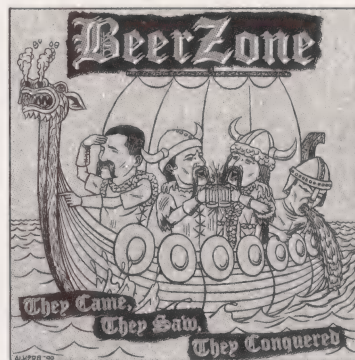
Shane Baldwin

### BEERZONE

They Came, They Saw, They Conquered

Flat TKOFLAT 6819

(47:33)



Led by former Intensive Care vocalist Iain Kilgallon, Beerzone have emerged as one of the current UK punk scene's leading lights. Under the patronage of US street punk giants, Dropkick Murphys (who own Flat Records), Beerzone spent much of 1999 on the road in the US and Europe, regaling the great unwashed with their chucklesome brand of ale-soaked Oi! punk, so their debut album has been eagerly awaited. And the band don't disappoint, delivering 16 tracks of blistering and humorous street punk (including an oddly reverent cover of Benny Hill's "Ernie"), rounded off with unlisted live covers of the Toy Dolls' "Nellie The Elephant" and Motörhead's "Ace Of Spades".

Shane Baldwin

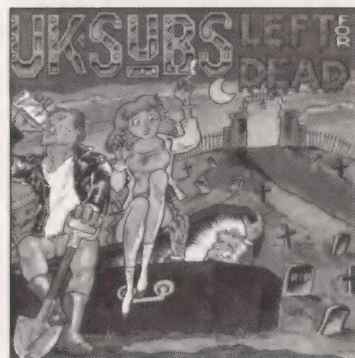
### UK SUBS

Left For Dead

US import:

ROIR RUSCD 8256

(59:31)



A straight CD reissue of 1986's live UK Subs cassette release. Recorded in Holland, nine years after the band's formation, it captures a line-up where the only surviving original member is the venerable Charlie Harper. As for sound quality, there's heavy vocal with lurching, souped-up, almost-metal guitar, buried in the middle distance. All the hits are present, from the punk-R&B of "C.I.D." to "Stranglehold". "Emotional Blackmail" and "Fear Of Girls" have wildly inappropriate metal guitar solos. The coupling of Harper's hectoring vocals and the bludgeoning guitar make for a one-dimensional, dispiriting whole, hardly a substitute for 1980's live album, "Crash Course". For the committed only.

Kieron Tyler



## Soundtracks & Spoken Word



### ENNIO MORRICONE

*Morricone 2000*

Italian import: Dagored RE 105 1 (46:48) (also on 180 gm vinyl LP)

Morricone expert Alan Bishop's trawl through Beat Records' catalogue of the composer's late 60s and early 70s Euro soundtracks has brought forth a mix of varied emotions from a plethora of movie genres. As the sleeve notes relate: "What kind of music is 'Una Corsa Disperata'... high drama orchestral psychedelia?... 'Veni Sancte Spiritus'... an acid rock opera in the Vatican city?" Combining the unsettlingly experimental with the easiest of listening, Morricone's compositions built or sustained all of the moods a director might require. Astounding: Morricone at last appreciated for his artistic merit with a CD in outer slipcase, and on plush vinyl.

Jon 'Mojo' Mills

Abraaxas srl, Via Aretina, 25 50069 Sieci (Firenze), Italy; E-mail: abraexp@tin.it; Fax: 00 39 055 8323163

Distributed in the UK by Pinnacle Imports

### VARIOUS ARTISTS

*Crazy Music Crazy Words*

Empress RAJCD 904 (73:44)

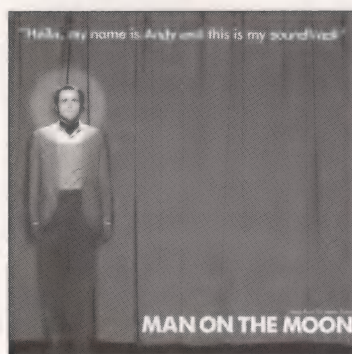
As a singer, Jimmy 'Schnozzle' Durante steals the show on this pot-pourri of 1940s musical comedy from both sides of the Atlantic. In a lurid merger of burlesque, swing, mock-schmaltz and genres that defy succinct description — sometimes within the same song — instrumental and vocal virtuosity become crafted mindlessness on such gems as Durante's "Inka Dinka Doo" and Spike Jones' million-selling "Cocktails For Two". And imagine the destitution of those driven to make the 'bloop bloop' responses for Danny Kaye on the opus of the same title. Finally, you need to be warned that the mad-deniably catchy chorus of "Chickory Chick" by Evelyn Knight and the Jesters will be with you to the grave.

Alan Clayson

### R.E.M. etc.

*Man On The Moon*

Warner 9362 47483 2 (37:10)



Except for devotees of the *Taxi* TV series, the name of the late comic actor, Andy Kaufman, will be less than familiar, so the main selling point

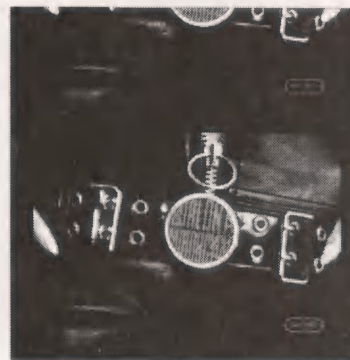
of this soundtrack is the contribution of R.E.M. The film was inspired by the band's 1992 Kaufman tribute single, "Man On The Moon", and the album contains five other instrumental tracks, written for the movie, plus the excellent "The Great Beyond". But what spoils the album are the irritating parodies of titles such as "I Will Survive" and "Rose Marie", performed by Kaufman and co-star Jim Carrey, plus grating extracts of dialogue. US listeners may enjoy these, but few others will.

Vince Oldham

### LES REED

*Girl On A Motorcycle*

Italian import: Dagored RE 108 1 (180 gm vinyl LP)



When asked by Jack Cardiff, the director of the raunchy, leather-clad flick *Girl On A Motorcycle*, to come up with a "French-type, Francis Lai score", and by producer Ronan O'Rahilly, to compose a rock score, Les Reed served both appropriately. Reed had supplied hits for such diverse artists as Lulu, Tom Jones, Dave Clark and Elvis, and this was his first ever film score. For the movie's leather zip-suit scenes, featuring Marianne Faithfull, Reed opted for a funky fusion of Hammond grooves and rock guitar, featuring a pre-New

Yardbirds Jimmy Page, Big Jim Sullivan and Vicki Flick. There is little groovier than the fuzz guitar-stuffed "Big Bare Beat". For the intimate love scenes, though, soft and gentle Gallic infusions were subtly scored, supplying a suitable counterpoint to the heavier rock vibes. One of the era's best scores, Dagored's new edition even includes a reproduction of the movie's poster from the original UK version. Brilliant!

Jon 'Mojo' Mills

### VARIOUS ARTISTS

*The Carry On Album*

ASV CDWHL 2119 (51:12)

Matron — they're at it again! Brought to you by the same team who resurrected the classic scores from the Ealing comedies, here is a collection of marvellous music from the *Carry On* films, which is nothing short of a tastebud-tickling treat. The lure of these cheeky Britcoms has grown considerably in the last few years, but the music has always escaped the clutches of even the most ardent fan — until now. Phillip Lane, a master at reconstructing lost film scores, has come up trumps and, with help from the City of Prague Orchestra, has recorded faithful renditions of a variety of pieces recalling those wonderful scenes featuring Messrs Williams, James, Hawtrey *et al* — so there's no messing about!

While Bruce Montgomery's early themes are superb, it's the later music by Eric Rogers that you'll remember best, and it adds to the fun to discover that he regularly included musical jokes in his scores. The toilet humour of *Carry On At Your Convenience*, for instance, was enhanced by adapting "Oh Dear What Can The Matter Be" to include the vulgarised line: "three old ladies locked in the lavatory!"

David Noades

### VARIOUS ARTISTS

*Muppets From Space*

Sony Wonder 496 5592

(76:35)

Long gone are the days of Kermit's little nephew, Robin, warbling "Halfway Down The Stairs" and the legendary "Mah-Na-Mah-Na". Now the Muppets get down to the sounds of the Dust Brothers featuring Jeymes, G. Love & Special Sauce, and the Getaway People! But that's as far as it goes with the 90s, and the rest of this 21-track semi-soundtrack CD is devoted to the sounds of classic 70s funk — the likes of George Clinton, Joe Tex, the O'Jays, Labelle and Heatwave's "Boogie Nights". But the greatest revelation is the great Gonzo performing "I'm Going To Go Back" and "Celebration". This dude is HIP!

Vince Oldham





## Folk & Roots by Trevor King

### SPIROGYRA

#### Spirogyra

South Korean import:  
Si Wan SRMC 5005/6/7  
(4-CD)  
(47:01)(39:06)(40:02)(13:17)

Due to the scarcity of the original and now very expensive vinyl, too few people have had the opportunity to hear the music of Spirogyra — not to be confused with the jazz-funk band of the late 70s. This Spirogyra formed in Canterbury in 1969, and have little in common with the prog-rock scene that the city has become associated with. A predominantly acoustic four-piece with folk roots and a classically trained violinist led to Curved Air comparisons, though they had more in common with the rather more obscure Comus.

This exquisitely packaged box-set contains their three highly original albums, starting with "St Radigunds" from 1971, on which songwriter Martin Cockerham's rough expressive voice contrasts with Barbara "It's My Party" Gaskin's pure tones on songs of such dramatic appeal it's unsurprising that they had some involvement in theatrical productions. The influence of Dylan is evident but the sound is uniquely their own. "Old Boot Wine" from the following year found the band with their rough edges

## SPIROGYRA

removed and a slicker almost commercial sound.

By the time "Bells, Boots And Shambles" was released, they had contracted down to a duo, though most previous members were still contributing. Moving away from the folkiness of their earlier work, this album really is a lost masterpiece. Opener "The Furthest Point" builds from an acoustic intro through a finely orchestrated section (courtesy of Dolly Collins) into some beautifully phased vocals that preface a song cynically reviewing modern life. The 13-minute "In A Western World" is a

classic piece of progressive folk with recurring musical motifs, sound effects and changes of mood building to an anthemic finale.

The final 3" disc contains the otherwise unobtainable "I Hear You're Going Somewhere (Joe Really)" plus three single sides from the albums. As mentioned above, the presentation of this release is of the highest order. The discs sound superb and come in high-gloss, thick-card replicas, and the booklet has a wealth of rare pics, notes by Ms Gaskin herself and full lyrics. It's all wrapped up in a small silver box. A labour of love and a rare and wonderful artefact.

<http://www.siwan.co.kr>

### LINDISFARNE

#### Back & Fourth

Essential ESM CD 811 (38:27)

#### The News

Essential ESM CD 812 (43:08)

#### Sleepless Nights

Essential ESM CD 808 (44:37)

#### Dance Your Life Away

Essential ESM CD 809 (39:46)

#### Amigos

Essential ESM CD 810 (45:55)

The original Lindisfarne line-up reconvened in 1978 to record "Back & Fourth", their updated sound finding favour with fans old and new, and giving them a major hit with the single "Run For Home". Sadly, the momentum was lost when the follow-up, "Juke Box Gypsy", flopped. 1979's "The News" was a commercial failure, too, though it continued in the same vein as its predecessor. Alan Hull's songwriting was still to the fore, the lyrics of an impending Third World War on "1983" being worthy of Dylan.

A similar theme was taken up on "Cruising To Disaster", from 1982's "Sleepless Nights" — the Greenham Common protests had inspired Hull to write an impassioned song of apocalyptic visions, pointing the finger at the White House and the Kremlin. The rest of the album celebrated the band's roots ("Sunderland Boys") and their humour ("I Must Stop Going To Parties").

"Dance Your Life Away" followed a four-year recording hiatus during which endless tours and solo projects were undertaken. It was a misguided attempt at a state-of-the-art album where programming and studio technology,

coupled with new recruit Marty Cragg's E-Street Band influence, made for a cynical assault on the adult rock market — it failed. "Amigos", from 1989, was a well-received, if minor, return to form, with a more varied sound and writing credits, featuring an early performance by Northumbrian pipes goddess Kathryn Tickell.

Despite the sleeve notes' many references to out-takes, not a single bonus track has been included, but all discs have been neatly repackaged and sparkingly remastered.

### FAIRPORT CONVENTION

#### The Wood And The Wire

Woodworm WRCD 033 (60:44)



Fairport's latest disc features the most recent in a long line of new recruits, Chris Leslie and Gerry Conway. Fiddler Chris Leslie has taken over the role of co-lead vocalist, alongside sole original member Simon Nicol, replacing Martin Allcock, whose guitar histrionics were sometimes at odds with the band's 'rootsy' appeal. He has also become the

band's main songwriter, contributing to all but three of the 14 tracks here. Conway has substituted some exotic percussion for departing drummer Dave Mattock's more measured approach. The result is a mellower sound, with gentler, reflective lyrics, evidenced on the title track — a meditation on the power that a musical instrument can have over a person; as well as revisiting childhood adventures on sideshows and rides on "Banbury Fair". As with all latter-day Fairport albums, it comes with a guarantee of a tear in the eye.

### STEELEYE SPAN

#### The Journey

Park PRKCD 52 (2-CD)  
(65:56) (55:44)

### STEELEYE SPAN AND MADDY PRIOR

#### A Rare Collection

Raven RVCD 90 (75:18)

1995 was Steeleye's 25th anniversary. They'd planned no celebration themselves, but when fan Dave Hill phoned round, he found that almost all the ex-members were up for a reunion, particularly as profits were to go to the War Child charity.

On the night, all SS line-ups were represented, with only Terry Woods absent. And in strict chronological order, they ran through the highlights of their quarter-century. Most of the favourites are here: "Blacksmith", "Dark-Eyed Sailor", "Thomas The Rhymer" and the inevitable "All Around My Hat", but surprisingly, no "Gaudete". Most performances pale in comparison to the originals, but some versions, notably the 1995 line-up's reworking of "Twa

Corbies", infuse an atmosphere and spirit previously lacking. Although this is ultimately a release for those who were there, plus diehard fans, it is sumptuously packaged and works as an alternative 'best of' set.



Australia's Raven always seems to be able to come up with the goods, getting around licensing problems and gathering tracks from a multitude of labels to produce great CDs. Here they've collected unreleased 80s live recordings, tracks only previously available on vinyl, plus a few rare edits and extended versions. So, from 1972's "Rave On" and "Rag Doll", through to the 1996 version of "All Around My Hat" with Status Quo, it's full of rarities that even the most ardent fan would have trouble collating. Topped off with sleeve notes by ex-drummer Nigel Pegrum, track-by-track annotation and some unseen photos and memorabilia, it's a rare collection indeed.

### JSD BAND

#### JSD Band

Eclipse ECCD 1 (54:25)

With a sound heavily influenced by Fairport Convention, albeit with a more Celtic vibe, the JSD Band's second album is a punchy, vibrant selection of mainly traditional songs rocked up to the max. Fiddler Lindsay Scott is centre stage on most tracks, driving the band along with some brilliant sawing and scraping. The pace rarely lets up on this little-known release from 1972, and the four bonus cuts simply extend the pleasure to be had.

### MARTYN JOSEPH

#### Far From Silent

Pipe 1901 982 (46:06)

This is the latest album from the Welsh troubadour's own label. A Top 30 chart hit, "Dolphins Make Me Cry", in 1992, several CDs and regular tours have given him minor cult status.

In the past, his output has been variously political, humorous, and moving, with occasional religious undertones. This offering is no exception, but three standout tracks lift it to another level — the touching "The Good In Me Is Dead", the wry "Celebrity" and a sublime version of the Joan Osbourne hit, "One Of Us".

Previously, I've seen a strong similarity in Martyn Joseph's work to that of Billy Bragg, but this album puts him beyond that comparison. And anyway, Martyn can sing!

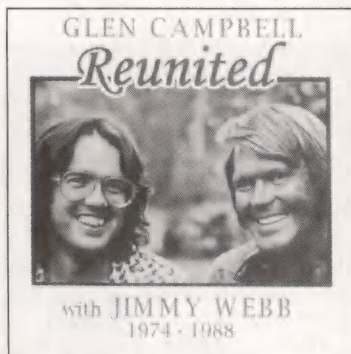
Tony Stanley



# Country by Peter Doggett

## GLEN CAMPBELL

*Reunited With Jimmy Webb*  
Raven/Topic RVCD 95 (78:12)



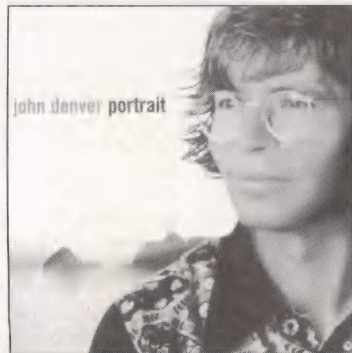
Five years after "Wichita Lineman", "Galveston" and "By The Time I Get To Phoenix" established the Campbell/Webb team as the paragons of sophisticated country, the vocalist and writer came up with "Reunion" — a 1974 album that wasn't outclassed by those early hits in any way, except one: sales figures.

"Reunion" matched Campbell's serene voice with some of Webb's lesser-known classics, from the much-covered "The Moon's A Harsh Mistress" to the otherwise ignored "Wishing Now" and "Adoration". The sound was laidback country-rock at its best, but it proved too sparse for country radio, and wasn't even noticed by pop stations.

Despite that disappointment, Campbell has continued to champion Webb's work ever since, and there are no fewer than 14 examples as bonus tracks on this CD, stretching into the 80s. Sometimes the tricky changes of Webb's melodies are betrayed by over-lush arrangements, but Campbell's interpretations are flawless, and some tracks — notably "Early Morning Song" and "Light Years" — deserve to be classed alongside his greatest hits.

## JOHN DENVER

*Portrait*  
RCA 07863 67783 2 (2-CD)  
(64:47) (64:48)



Five unissued cuts — four from a 1978 live show in San Francisco, one studio out-take — are the main draw on this attractively compiled retrospective. Although the second CD opens with the inevitable "Annie's Song", the focus here

isn't on commercial success but Denver's preoccupation with nature and its effect on the human race. The track listing spans 1971 to 1986, pulling the "Season Suite" and "Rocky Mountain Suite" from his rise to fame, and then less familiar pronouncements on love, beauty and America, from his 80s LPs.

## LEON PAYNE

*I Love You Because*  
Bear Family BCD 16195 AH (77:47)

## BIG BILL LISTER

*There's A Tear In My Beer*  
Bear Family BCD 16374 AH (77:31)

## ORVAL PROPHET

*The Travellin' Kind*  
Bear Family BCD 16376 AH (57:10)  
All German imports

As a break from their epic box-sets, Bear Family have assembled three single CDs by early 50s hillbilly performers whose legacy is less expansive. The 'name' of this trio is Leon Payne, the blind singer/guitarist who wrote standards like "I Love You Because" (a No. 1 country hit for him in 1949) and "Lost Highway". His CD collects his Capitol recordings from 1949 to 1953, showcasing his mournful, spirited voice and eye for a simple, telling lyrical image.

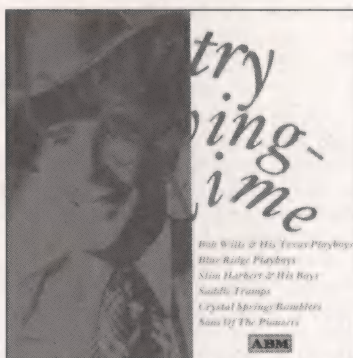


Payne's "Lost Highway" was a hit for Hank Williams, who also played his part in the career of Big Bill Lister. Bill was Hank's opening act and sometime rhythm guitarist, and in return he was given a batch of newly-minted Williams tunes to record — among them the title track of "There's A Tear In My Beer". This CD also features Hank's "Countin' On" and "The Little House We Built", performed very much in the master's style, plus some novelty tunes that were guaranteed to register on stage.

Both under his own name and his late 50s reincarnation as Johnny Six, Canadian singer Orval Prophet made little commercial impression in Nashville. He shared not just his nationality but his style, and even many of his vocal inflections, with the much more successful Hank Snow — ensuring that Bear Family's round-up of his Decca material is probably only of interest to those who have already picked up the label's range of Snow box-sets. But like its companions, "The Travellin' Kind" is packaged with Bear Family's usual finesse and attention to detail.

## VARIOUS ARTISTS

*Country Swingtime*  
ABM ABMMCD 1098 (48:58)



Nowhere in the world produces music as mixed-up as Texas, a state wide enough to encompass East European polkas, Dixieland jazz, honky-tonk country and downhome R&B — all of which ended up contributing to the weird madness that was Western swing.

Many of the genre's key practitioners are captured on this budget collection, notably Bob Wills & His Texas Playboys (via some Tiffany transcriptions), Hank Penny's Radio Cowboys, and Spade Cooley. Country historians can also pick out Floyd Tillman (with the Blue Ridge Playboys) and Link Davis (as part of the Crystal Springs Ramblers). But when another label, Proper Records, are offering the four-CD "Doughboys, Playboys & Cowboys", complete with 99 tracks and detailed notes, all for £14.99, it's difficult to recommend this set instead.

## HOYT AXTON

*Gotta Keep Rollin': The Jeremiah Years 1979-81*  
Australian import:  
Raven RVCD 91 (77:55)

By accident rather than design, "Gotta Keep Rollin'" has turned into a tribute album for Axton, who died late last year. Pulled from his albums for the small indie label Jeremiah, it showcases the country end of his spectrum, rather than the unusual art-pop of his sublime late 60s LP, "My Griffin Is Gone".



The lengthy sleeve notes manage to avoid explaining the exact origins of the music, but the CD opens with his 1979 story-song hit, "Delia And The Dealer", and includes several more chart entries, like "A Rusty Old

Halo", "Wild Bull Rider" and "Evangelina". Also present are remakes of many of the songs that established his reputation in the 70s, like "Never Been To Spain" (covered by Elvis Presley and Three Dog Night), "No No Song" (ditto Ringo Starr) and "Joy To The World" (Three Dog Night, again). He even pays tribute to his mom via "Heartbreak Hotel", which she co-wrote for Elvis Presley in 1955. Entertaining throughout, if not essential.

Distributed in the UK by Topic

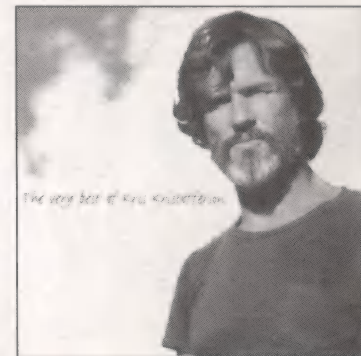
## JERRY JAYE

*Honky Tonk Women Love Red Neck Men . . . Plus*  
Edsel EDCD 629 (50:08)

Best known by rock'n'roll fans for his meaty mid-60s revival of Fats Domino's "My Girl Josephine", Jerry Jaye made a commercial comeback in the mid-70s with this entertaining mix of roots rockers in the Billy Swan mould, and George Jones-style ballads. As a bonus, Edsel have added a 1970 Hi single featuring John Stewart's "Never Going Back" (nearly identical to the Lovin' Spoonful's version of the previous year), and a bunch of 1969 recordings made with veteran Memphis musicians like Travis Wammack and Roland Janes. Jaye tackles "Great Balls Of Fire" (one of three unissued tracks here), "I'm In Love Again" and "Got My Mojo Working", in the way you'd expect — with solid professionalism rather than headlong excitement.

## KRIS KRISTOFFERSON

*The Very Best Of Kris Kristofferson*  
Monument 494188 2 (74:56)



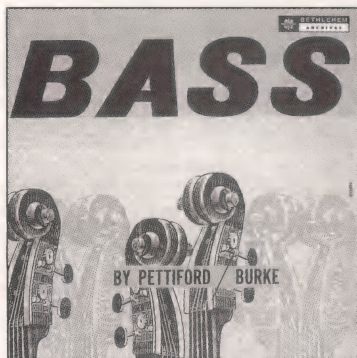
It's Kristofferson the romantic balladeer who emerges from this selective trawl through his 70s catalogue. All the signature hits are here; the songs that introduced modern sexual politics to Nashville — "Help Me Make It Through The Night", "For The Good Times", "Bobby McGee", and the rest. But all trace of the rowdy country-rocker who also cut "If You Don't Like Hank Williams" and "The Best Of All Possible Worlds" during the same period has been removed. For the real 'very best' of Mr KK, assemble your own choice of tracks from last year's "The Austin Sessions" and his latest studio effort, "A Moment Of Forever".



## Jazz by Kevin Whitlock

### PETTIFORD/BURKE

Bass By Pettiford/Burke  
US import: Bethlehem Archive/  
Avenue Jazz R2 75820 (37:09)



Originally released in 1955, this intriguing record showcases two giants of jazz bass-playing in small groups. Oscar Pettiford's quintet is the more interesting, featuring the French horn of Julius Watkins. Three of the Quintet's six numbers are composed by Pettiford, including the superb "Cable Car" and the minor classic, "Tricotism". The Vinnie Burke Quartet also features unusual instrumentation — bass, accordion, clarinet and guitar. If the thought of hearing yet another version of Fats Waller's "Honeysuckle Rose" fills you with dread, then prepare to be amazed by the Quartet's upbeat interpretation. But it's the three ballads — "Yesterdays", "For All We Know" and "Imagination" — that really send tingles down the spine. A must-have for anyone interested in the quirkier byways of jazz.

### MIKHAIL HOROWITZ

*The Blues Of The Birth*  
US import: Euphoria 179 (53:23)



Euphoria is an intriguing new jazz imprint from Sundazed. Of the first batch of four releases, this spoken-word-led album is by far the weakest. Horowitz improvises frantically, either a *capella* or to an accompaniment of bass and reed instruments. His delivery is amazingly fast and, initially, impressive. But after a while it becomes wearing: would you want to listen to an American horse-racing commentator for an hour? The subject matter is almost as tedious as the tone: tired old Beat stuff. Only the genuinely funny "Litany Of The Dead" stands up to repeated listening.

### BILLIE HOLIDAY

*The Incomparable Volume 3*  
ABM ABMMCD 1095 (52:06)

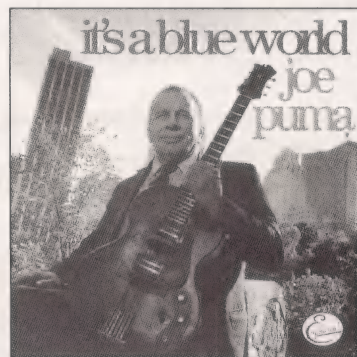
"Mom and pop were just a couple of kids when they got married. He was eighteen, she was sixteen, and I was three". These are the arresting sentences that open Billie Holiday's 1956 autobiography, *Lady Sings The Blues*. Her early life was hard, a bad beginning that led to drink and drug abuse. For the benefit of anyone who needs to know how she sang the blues, she sang in a voice that had lived them, along with her mind and body.

So intense was her feeling for blues and jazz that even lightweight popular songs, such as "A Sailboat In The Moonlight", are turned into personalised statements of real life. This album covers the year 1937, when Holiday was working with Lester Young and Count Basie's band. The combination produced some of her definitive renditions of standards like "He's Funny That Way", "You Go To My Head" and "Can't Help Lovin' That Man".

Bob Solly

### JOE PUMA

*It's A Blue World*  
US import: Euphoria 175 (44:59)



A veteran of the New York scene, Puma has played on countless sessions over the years, including dates with legends like Bill Evans, Oscar Pettiford and Artie Shaw. Here he is, in 1997, plucking his way amiably through standards like "My Romance", as well as self-composed pieces (including the marvellous "See Jim, See Jane, See Joe, C-Jam Blues in B Flat"). Accompanied only by bass and drums, Puma makes it all seem effortless. The perfect palliative after a rotten day at work.

### HERB ELLIS

*Gravy Waltz: The Best Of Herb Ellis*  
US import: Euphoria 176 (55:48)

A superb compilation of the early 60s work of the 'King of Swing Guitar'. One of jazz's most unpretentious and effortless players, Ellis' clean, bluesy tones are never less than a joy to hear. He's equally adept as a soloist

or at keeping time with others; on both ballads and swing numbers. Best of all, however, are the two collaborations with fellow guitarist Charlie Byrd, "Oh, Lady Be Good" and "Chung King". The sleeve notes are informative, making this an ideal introduction to an underrated artist; and as if all that weren't enough, six of the 16 tracks are previously unreleased.

### VARIOUS ARTISTS

*California Boppers*  
ABM ABMMCD 1065 (75:46)

Giants like Dizzy Gillespie and Lionel Hampton jostle for space with the lesser-known likes of Dodo Marmarosa and the Gerald Wilson Orchestra on this fascinating overview of West Coast bebop between 1944 and 1946. Sound quality and packaging are rather perfunctory, but this doesn't detract from the power of this often unfamiliar music. The Benny Carter Orchestra's "Oofdah!", which may be less harmonically inventive than some of the Diz pieces here, is joyously full of swing, nonetheless. A valuable record of an under-documented era.

### GEORGE VAN EPS

*Mellow Guitar*  
US import: Euphoria 177 (32:36)

Despite his improvisational skills, George Van Eps is best known for inventing the seven-string guitar. This allowed him more bass leeway than conventional guitarists, and his technique was widely admired in the 50s. Unfortunately, too many tracks on this reissue of a 1956 Columbia platter are marred by intrusive and syrupy strings (like "I'll Remember April"). Unaccompanied, or backed by percussion, vibraphones and bass, he can sound stunning ("Let's Do It", "Tango El Bongo"). Although the booklet contains extensive sleeve notes, this disc is a little short. Surely there must've been some out-takes from the sessions which produced the original? In addition, the sound quality is only so-so.

### VARIOUS ARTISTS

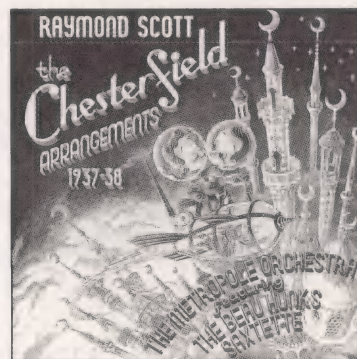
*Jazz Of The Millennium*  
Universal Music TV  
545 4592 (2-CD) (79:09) (73:45)

One of the problems with mainstream jazz compilations is that there's so much dross nestling in among the diamonds. Hallelujah, then, for this meaty sampler. Everyone's here: Duke, Satchmo, Bird, Ella, Coltrane, Monk — all culled from the archives of great jazz labels like Verve, Blue Note and Capitol. The only letdown is the absence of anything from Columbia, which means we get an inferior live version of "Take Five" from Brubeck's 1970s twilight, and a minor Miles track, "Florence Sur Les Champs Elysées", as well as the inclusion of Acker Bilk's "Stranger On The Shore". Points could be deducted for the omission of recording dates and personnel data, but the sound quality is superb and this is about the best general introduction to jazz currently available.

### THE METROPOLE ORCHESTRA FEATURING THE BEAU HUNKS SAXTETTE

*Plays Raymond Scott: The Chesterfield Arrangements*

Dutch import:  
Basta 30 90972 (59:41)



Raymond Scott is best known for his extraordinary trio of early 60s electronic records, "Soothing Sounds For Baby". But his story goes back over 60 years. Back in the 1930s, he was commissioned by bandleader Paul Whiteman to compose pieces for the latter's Chesterfield radio show. Many of the tunes were played only once or twice, while others, like "Powerhouse" and "The Toy Trumpet", were used extensively in Warner Brothers cartoons. A couple of years ago Beau Hunks Orchestra leader Get-Jan Blom discovered a heap of arrangements of Scott's music that were used by the Whiteman band. They were then recorded for this CD.

The music itself is extraordinary: huge and intimate at the same time. It doesn't swing in the way that a Basie big band would — indeed, many people would argue with any attempt to describe Scott's music as jazz — but there's something in the stiff, steely rhythms that makes the music sound surprisingly modern, almost techno. Fascinating.

### FATS WALLER

*Lounging At The Waldorf*  
'29 - '43  
ABM ABMMCD 1220 (73:14)

"Some little people has music in them", said James P. Johnson, the legendary 'stride' pianist and influence on Waller. "But Fats, he was all music and you know how he big he was". Waller, a larger-than-life character, exuded fun from every pore and stood at the forefront of what was known as "The Jazz Age" in the late 20s. The 25 tracks of "Lounging At The Waldorf" display both Waller's easy-going satirical humour ("Yer Feet Too Big") and the lively "The Joint Is Jumpin'"), and the amazing dexterity that the big man possessed on piano — highlighted by "Handful Of Keys".

As they say, "when you're feeling blue, Waller can always bring a smile to the face", and this heavy dose of fun-filled vintage jazz seems an appropriate remedy.

Jon 'Mojo' Mills



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# BOOK REVIEWS

Edited by Joel McIver

## BOOK OF THE MONTH

### THE ILLUSTRATED COLLECTOR'S GUIDE TO ALICE COOPER

Dale Sherman

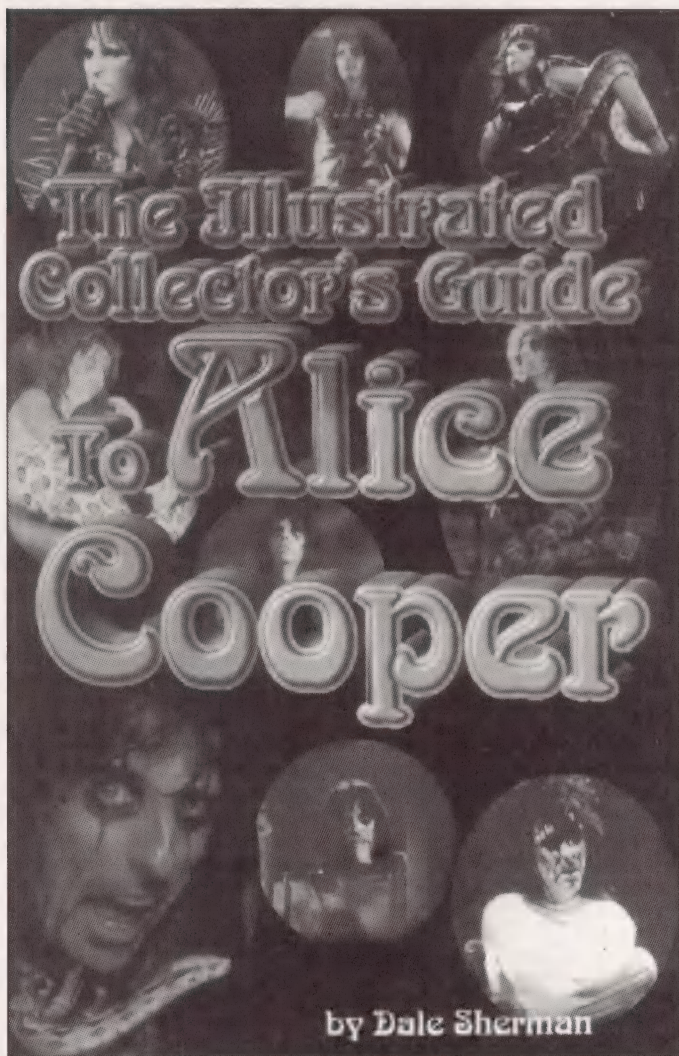
Gazelle, £12.95

ISBN 1-896522-46-7

Alice Cooper, God bless him. The unlikely recipient of a book dedicated to his record releases, you'd be surprised at the amount of product that the former Vince Furnier has released over the last 30 years, and Dale Sherman is the man to write it all down. Even if you're not an obsessive, this book is a treasure trove of Alice trivia, because — putting the immensely detailed discographies aside — you get details of TV and film appearances, comic books, and guest spots on other people's records by Vince and his band members. Did you know Alice appeared on *The Gong Show* in the 70s? Or that US rocker Kane Roberts' 1987 promo cassette has no input from the man himself, but carries the statement "See Kane on tour with Alice Cooper". Pretty thorough, huh? The book is also full of great illustrations, a particular favourite being the "Certificate Of Insanity" that was given away with the "From The Inside" album. Recommended for fans, but the uninitiated may be scared off.

Martin O'Gorman

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### EARLY DYLAN

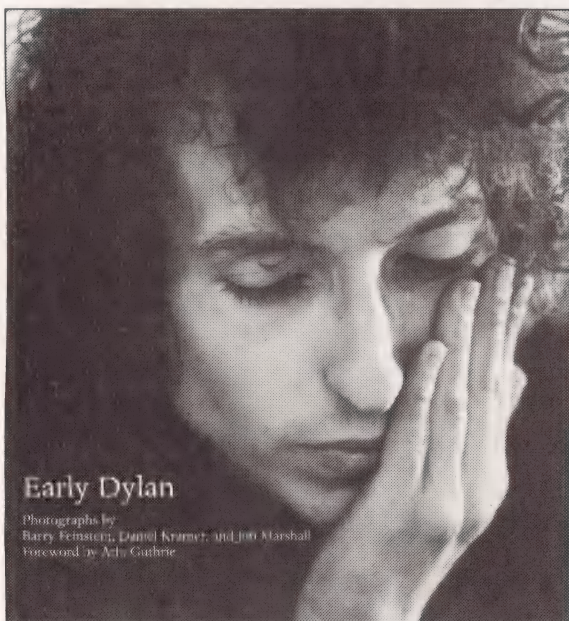
Barry Feinstein, Daniel Kramer, Jim Marshall

Pavilion, £19.99, ISBN 1-8620-5395-2

Forget the puffy-faced, hooded down-and-out of the early 90s, or the leather-jacketed fashion victim of the mid-80s — and definitely forget the spangled, speckled and miscoloured suits that have made shades an essential part of every Bob Dylan gig-goer's uniform. In the 60s, when these three photographers were playing their trade, Bob Dylan was the coolest man on the planet, whether he was gracing a gathering of scruffy Northern kids like an alien visitor, playing chess at a Paris pavement café, or scowling like a wired animal from the back of a limo on his 1966 world tour.

Most of these shots will be familiar to Dylanophiles, though not all, and not always in this quality, or in this shape (earlier picture editors having cropped vital detail out of the frame). *Early Dylan* is hardly a giveaway at a penny less than 20 quid for fewer than 100 pages, but it says as much about the iconography of the decade's most mercurial performer as several hundred pages of prose.

Peter Doggett



Early Dylan

Photographs by Barry Feinstein, Daniel Kramer, and Jim Marshall  
Foreword by Artie Guthrie

### QUEEN: The Definitive Biography

Laura Jackson

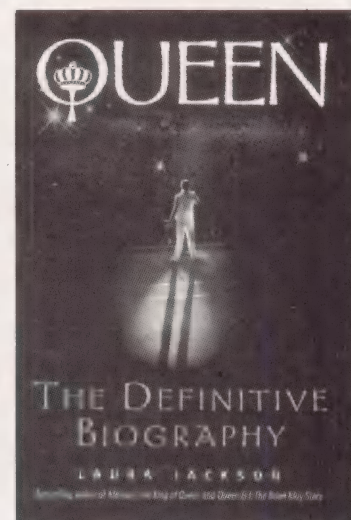
Piatkus, £16.99

ISBN 0-7499-2029-7

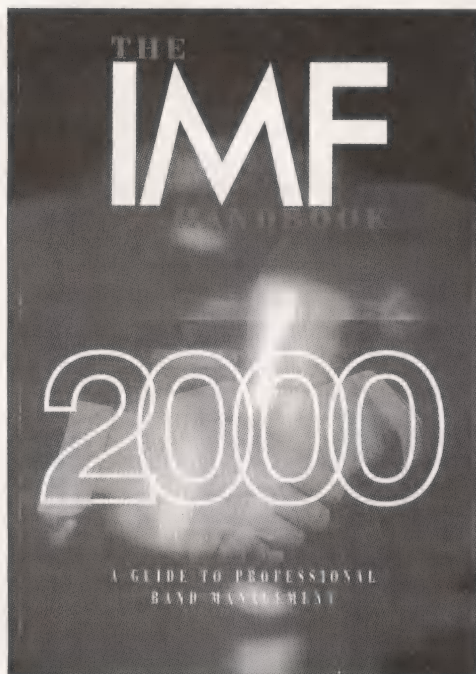
There has always been a distinct lack of a decent book to tell the Queen story. With a title like *The Definitive Biography*, one would hope that Laura Jackson's latest offering would fill that gap, but sadly here is another retelling of the Queen story that doesn't reach its full potential. Fundamentally, there's nothing wrong — Jackson knows her Queen, having previously written biographies of Mercury and May — it's just that the whole enterprise seems a trifle empty and bereft of juicy content. That's not to say that we'd like a book of scandal, just an in-depth dissection of the four personalities that made up the group. The odd backstage squabble is mentioned, but the legal tussle with their management company Trident and the ongoing argument over royalties are glossed over, in favour of release dates and tributes from celebrities like Sir Tim Rice and Björn and Benny from Abba.

Thankfully, Jackson avoids blind devotion — the "Hot Space" album is given short shrift, and the 1992 Mercury tribute concert is criticised. The early days are covered with interviews from the likes of Tim Staffell (of the pre-Queen band Smile), but the story coasts along through the late 70s and early 80s with a list of side-projects and achievements. Yes, Jackson is well up on the Queen side of things, but some of the facts relating to the rest of the musical world are suspect — is there really an Oasis album called "Wonderwall", and who is Jack Holtzman from Elektra? Jac Holzman, surely? These are minor quibbles, sure, but if you set yourself up as the definitive biography, you're asking for trouble.

Martin O'Gorman







**THE IMF HANDBOOK  
2000: A Guide To  
Professional Band  
Management**

*International Management  
Forum*

**Sanctuary, £11.95  
ISBN 1-86074-257-2**

Over the years artist managers haven't had a good press. Take Colonel Tom Parker, Elvis' elected representative. True, he convinced the independent Sun label to sell the King (and then passed him on to RCA for a sizeable profit) but he also sold 'I Love Elvis' and 'Ban Elvis' badges at the same Hayride concerts when the young hip swinging star's performances faced being curtailed for indecency. He even turned the death of Elvis' mother into a publicity circus, while the devastated son and father clung to each other. The list of shocking tales and guilty parties is endless, and the bad reputation seems well-founded.

But consider the late and truly great Brian Epstein. Without his perseverance it just wouldn't have happened, but to this day they still talk of the poor merchandising deals he did in the States. The manager's lot, then, is not an easy one. Part-time psychiatrist to stars-in-waiting, accountant, confidant, adviser, driver... the list of chores is endless. In 1992 the International Managers Forum (IMF) was founded to pull together the knowledge and experience of these lone souls. With the artist in mind, the handbook takes you from finding a manager onwards. Recording and publishing contracts are demystified admirably. Ever wondered what Controlled Compositions are? How do royalties work? What's the significance of Dealer Price or Retail Price? The answers are here. So too are Producer, Agent and Merchandising agreements. There are even suggested budget sheets for live work, details of how to fill in a carnet and a venue check list that'll stop you bringing that Hammond

organ to a basement club with no equipment lift and a narrow flight of stairs. As a former manager I have to say it would have saved me a great deal of time, money and in some cases trouble to have had access to a book like this. Of course there's still nothing like first-hand experience, but the contributors to this book have had plenty, so whether you're making music, or managing those who do, buy this.

*Johnny Chandler*

**SONG & DANCE MAN  
III: The Art Of Bob  
Dylan**

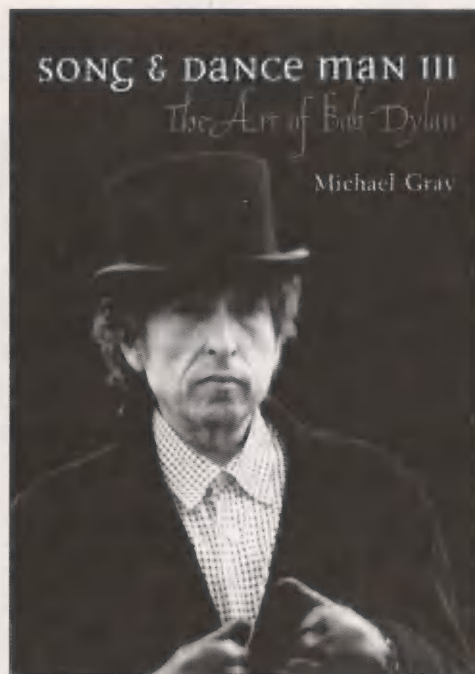
*Michael Gray*

**Cassell, £29.99  
ISBN 0-304-70588-8**

Something about Bob Dylan seems to play havoc with publishers' schedules. The updated edition of his definitive lyrics collection is now several years overdue (though it is theoretically set for publication later in 2000). 'Official' Dylan biographer Robert Shelton missed the deadline for his epic *No Direction Home* by a mere twenty years. And this third and (maybe) final edition of the first major critical study of Dylan's work has been promised as "imminent" by the author for at least the last half of the 90s.

More than 25 years ago, the original *Song & Dance Man* was a pioneering piece of rock scholarship which examined both the musical and literary roots and strategies of Dylan's work. Written with great intelligence and passion, it used the standard tools of literary criticism to illuminate — not patronise or assault — rock's most potent assemblage of words. Uniquely at that time, Gray's knowledge of literature was matched by his awareness of rock culture, and the result was the first important book about a rock artist's output, not just their life.

In 1981, Gray published *The Art Of Bob Dylan*, a revised and updated version of his original book which boasted some superb photographs, but



suggested that he hadn't studied Dylan's recent records with the same rigour he'd shown a decade earlier.

Disappointingly, this entire text, with apparently minimal revisions (these chapters weren't included in review copies), has survived intact into *Song & Dance Man III*. But these 250 pages are merely a fragment of the 900-page monster which Gray has unleashed. More than 600 pages are now devoted to Dylan post-1981, allowing the author the freedom to devote 30 pages to minute dissection of every possible ramification of a song like "Jokerman" or "Blind Willie McTell".

For those who are tired of Dylan books which peter out around the end of the 60s, *Song & Dance Man III* will be a godsend, with its lengthy examination of "Under The Red Sky", the early 90s acoustic albums and "Time Out Of Mind". There's also a magnificent chapter exploring Dylan's debt to, and creative use of, the verbal tradition of the blues; and fascinating detours into post-modernism and the Dylan book industry.

At times, the reader is left gasping for breath beneath the weight of Gray's scholarship. His endless search for Biblical parallels to Dylan's phrase-making in his early 80s songs can be as exhausting as it is revealing, while his often verbose (though rarely vacuous) descriptions of Dylan's use of language would sometimes benefit from a dose of the singer's concise wit.

More damaging is the fact, concealed beneath the staggering quantity of new material, that by failing to revise his original text, or simply incorporate Dylan's more recent songs into the existing chapters, Gray has failed to produce the career-wide analysis which was the most rewarding aspect of his original, much briefer, book. Another problem is the proportion of text devoted to Dylan's 60s and 70s output, which is vastly outweighed by the more recent material.

Maybe Gray should have treated "Highway 61 Revisited" and "Blonde On Blonde" to the same extended

examination that he gives "Oh Mercy" and "Time Out Of Mind"; or, perhaps more sensibly, have condensed the later material to provide a more balanced picture of Dylan's entire oeuvre.

It seems churlish to criticise a book that is so soaked in insight, devotion and sheer hard work, and which contains gems of perception on almost every page. But in its current shape, *Song & Dance Man III* is less a coherent book than a vast storehouse of Gray's theories and discoveries, the very size of which may prevent its many virtues from reaching their deserved audience.

*Peter Doggett*

**JIMI HENDRIX  
CONCERT FILES**

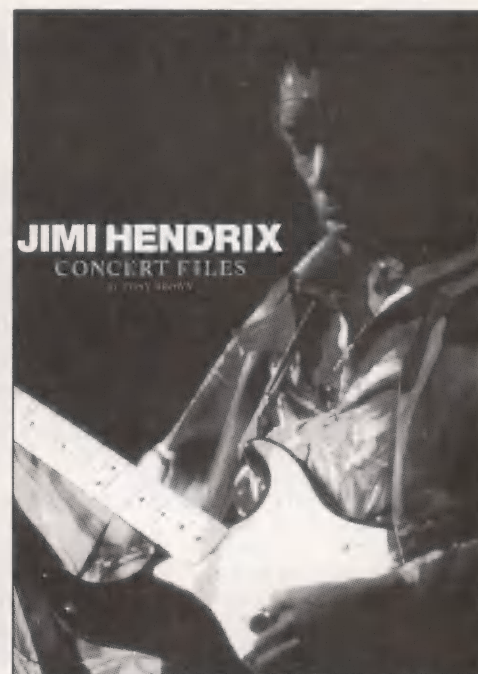
*Tony Brown*

**Omnibus Press, £18.95  
ISBN 0-7119-7510-8**

During his brief lifetime, James Marshall Hendrix approached his concerts as a natural extension of the unprecedented sounds he conjured up in the studio. Armed with just an effects pedal, a Marshall stack and a solid Anglo-American rhythm section, many of these concerts have entered the rock annals as some of the most innovative, memorable or (depending where you were) disastrous ever seen.

Hendrix historian Tony Brown has compiled the definitive gig guide, charting the course from chitlin circuit to a Hell's Angel-strewn final curtain, the ironically titled 'Love and Peace Festival' at Fehmarn Isle, twelve days before Jimi's premature demise on 18th September 1970. Copiously illustrated with original advertisements, set lists and on-the-spot accounts, Brown has done a thorough research job in bringing Jimi's performances back to life: my only quibble is the dull layout and the inaccurate period photos in certain chapters. Nevertheless, a worthy companion to Brown's out-of-print 1992 *Visual Documentary* and the similar Who and Zep *Concert Files*.

*Andy Neill*





## FANZINE REVIEWS

T. Bach-Jones lifts the lid on this month's fan fare.

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**Note:** IRC=International Reply Coupon; SAE=Stamped, Addressed Envelope; PO=Postal Order; IMO=International Money Order.

**MARC BOLAN**

"Electric Boogie" (£2.50 U.K., £3 EC, elsewhere write with IRC to Barry Smith, 42 Kingsmead Road, Cheltenham, Glos. GL51 0AH)

20 pages of A4 memories of the boogie-meister printed on faerie-blue paper include period press reportage, more up-to-date anniversary remembrances, and a reprint piece on T-Rex in Japan from 1973. There's info on a star in the heavens named after the 70s superstar, with certificate to prove it (who's gonna argue?), an interview with tributeers Z-Rex, and a few b&w illustrations of varying clarity. News, reviews, convention biz, and a good old word-search. Where's me glitter-pen?

**ERIC BURDON**

"The Eric Burdon Connection" (6-issue sub \$20, or write to Phil Metzger, PO Box 889, Schoharie, New York 12157 USA)

Running to a couple of dozen pages, followers of the Animals frontman are provided with a section of colour pics of the chap on tour, and associated memorabilia. There's a German interview transcript (in English), a chronology of live duets, and reports from such events as the Manitowoc County State Fair. Cor! Various sound bites, media snippets and a news and gig digest round off this sprightly issue.

**THE CHURCH**

"N, S, E & W" (Write with SAE/IRC to T. Boyd, 56 Littleworth, Wing, Leighton Buzzard LU7 0JX)

A natty A5 b&w pamphlet pulling together numerous decent quality pics of the Church men and their kith and kin, as well as serving up a comely amount of current info and commentary. Over and above the normal news, there's a behind-the-scenes report on the making of the band's new covers album, a lengthy interview with former drummer Jay Dee Daugherty, and words with Jack Frost's Grant McLennan. A few tangential reviews and poems are thrown in for variety, or something.

**JOE COCKER**

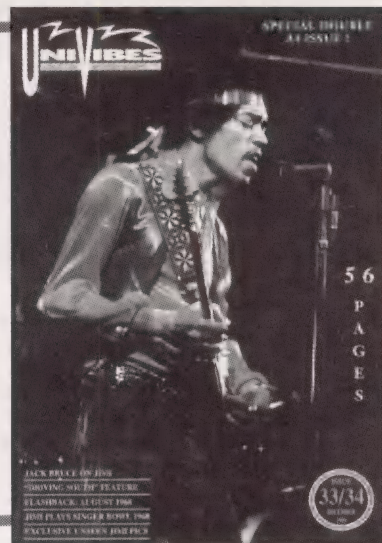
"Civilised Man" (4-issue sub £7.50 to Ivan Beavis, P.O. Box 43, Torquay TQ2 5XB)

The portly wailer is treated to 24 pages of b&w homage, including several photos and cartoons that produce a rag-mag feel. The flesh of the affair, though, is an interview with JC's biographer JP Bean, a tour schedule, and some very woozy TV snapshots in the company of Boyzone. Gig reviews, cyber-bumpf and a report on

FANZINE  
OF THE MONTH**JIMI HENDRIX**

"Univibes" (Write with IRC to Coppeen, Enniskeane, County Cork, Republic of Ireland)

A one-off double-size issue of the Hendrix hound's bible not only runs to 56 highly-polished b&w pages but is inflated to A4-size to boot. A mass of release reviews with lustrous illustrations account for ten pages, media pontification is related, and there's a hugely detailed day-by-day diary account of Jimi in August '68, with crackling contemporary stills. The "Singer Bowl" event is chronicled in impressive depth as well, as are various late '68 gigs, with superb stage shots. A lengthy aside on Albert Collins and the cross-influences of various tunes, some guitar tabs, an update on the Vox Phantom, plus Jack Bruce's recollections, all add up to a very cool vibe.



Joe's B'day party Down Under, as well as a cacky cut-out Cocker puppet, complete the tongue-in-cheek tome.

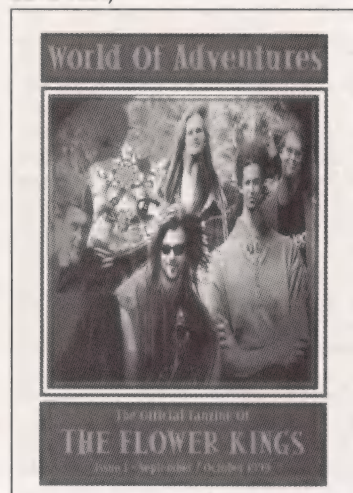
**ELO**

"Starlight" (Write with IRC to P.O. Box 88, 1300 AB Almere, The Netherlands)

Not exactly visually stunning — though there's a photo of what appears to be a Heimlich manoeuvre involving Dave Morgan — the 28 pages of this A5 b&w effort are dedicated in the main to release news, the Eleanor Rigby Experience, and the latest stuff of interest to ELO web-watchers. Nothing much in-depth, but keeping the hairy-masses up to date.

**THE FLOWER KINGS**

"World Of Adventures" (6-issue sub £10 to 86 Boundary Road, Mountsorrel, Loughborough, Leics. LE12 7ER)



This inaugural issue on the Scandinavian neo-proggers comprises 16 pages of tight text and rather fuzzy photos inside an A5 colour cover. But, in addition to tour and release news, there are exclusive interviews and asides with Roine and Michael Stolt, Rob Engstrand and a profile of the mainman, Roine. Mostly Autumn are questioned too, and future freebies/enticements are to include a fan club CD. Fug!

**PETER GABRIEL**

"Kontakt" (£2.00 U.K., £2.50 Europe, £3.00 U.S.A./Canada, £3.25 elsewhere to M.S. Smith, 23 Redshank Avenue, Winsford, Cheshire CW7 1SP)

A bumper 40-page A5 b&w 'zine praising the burgermeister himself, there's much to keep prog and world music buffs alike happy. PG's songs through the 80s are analysed comprehensively and there are a few fairly distinct images sitting alongside the clearly laid-up text. A wide-ranging CD bootleg listing covers much of the illicit Gabriel market, and there are more details of lost-and-found Gabriel-era Genesis recordings. News and reviews, a few bald visual statements of our man, and a weighty interview with ex-Genesis drummer Chris Stewart. Top dollar.

**VIC GODARD**

"Enclave" (£1.50 U.K., £2 Europe, \$5 USA to Mark Sturdy, Pear Tree Cottage, North Deighton, Wetherby, West Yorkshire LS22 4EN)

The first issue of this 14-page A4 b&w publication paying tribute to the harmonica-playing dandy includes a

discursive interview with guitarist Rob Simmons, a discography, live reviews and news. An archive interview from 1978, another featuring rent-a-gob Robert Elms, some grainy photos, and a rather dicey tape-swapping section are all successfully calculated to retain the attention.

**GONG**

"Gas" (£1 sample or write with SAE/IRC to P.O. Box 871, Glastonbury, Somerset BA6 9FE)

Wow, man, it's a gas! Welcome to Planet Gong, courtesy of 32 A5 pages of clear-as-a-bell text alluding to the Gongsters, Daevid Allen and other offshoots. There's an appreciation of the late Lady June Campbell-Cramer, with numerous bleary but funny b&w pics, more of the Daevid diaries, and an inordinate amount of legit and less-than-legal release reviews. Thom the World Poet has his say (accompanied by incarceration mug-shot), new band members come under scrutiny and there's a collectors' corner. Cosmic!

**LED ZEPPELIN**

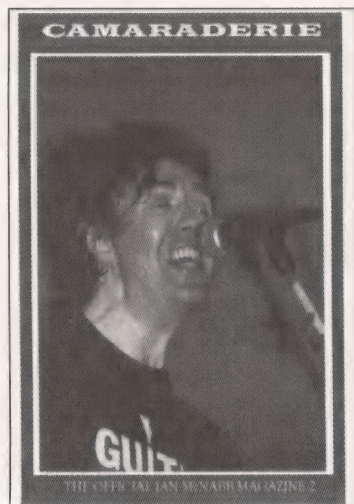
"Proximity" (\$6 N. America, \$8 elsewhere to Hugh Jones, P.O. Box 45541, Seattle, WA 98145-0541, USA)

Not exactly bargain basement, but this 16-page sepia-tone testament has a good number of reasonable quality olde photos and a goodly quantity of news and reviews. Reminiscences of Fillmore East and West flesh out the body of the mag, including an impressive array of memorabilia and documentation. The latest live dates, books and the like draw the story to a close.



## IAN McNABB

"Camaraderie — The Official Ian McNabb Magazine" (£3/\$8 to Richard Moorsom, 46 Limetrees Close, Port Clarence, Middlesbrough TS2 1SL)



Donning a colour jacket and totting up three dozen b&w A5 pages, this Icicle Works work is foreworded by the Scally songster himself, and he addresses numerous readers' questions. Pete Wylie offers amusing tales, there are interview repros, some decent stage poses, and a bit of banter with McNabb colleague, Mokka. Dollops of tour and release info, including live setlists and repartee recollections, flanked by various related-project diversions make this a most informative read.

## MOTÖRHEAD

"Motörheadbangers Aust" (\$4 Australia, £2 U.K. or write with 2 IRCs to Daniel Quilter, MHB Aust, PO Box 665, Strawberry Hills 2012, NSW, Australia)

36 pages of A5 warts'n'all — if rather dyslexic — coverage of Lemmy and pals takes in a bit of black magic hoocha, interview snippets with Ozzy Osbourne, Fast Eddie, Dani Filth, Slayer and Jon Lord, as well as a short 'Head tête-à-tête from 1979. Several gurnworthy photos of the bass man, behind-the-scenes titting about (literally), a highly amusing un-PC jokes page and, given the use of a dictionary, this'd be all present and correct.

## MIKE OLDFIELD

"Dark Star" (4-issue sub £10, PO Box 2031, Blandford DT11 9YB) Bang on the nail as ever, this 32-page colour-sheathed A5 b&w 'zine is packed with superb photos and very professional text. In addition to a panoply of live and release reviews, there are song lyrics, an insight into the new "Millennium Bell" album, a latest-rarities spot, and a guitar collector's zone. "Discovery" is also detailed, along with Tom Newman's "Faerie Symphony", making for a splendid little flip-through.

## ELVIS PRESLEY

"Essential Elvis UK" (Write to PO Box 4176, Worthing, West Sussex BN14 9DW) A gleaming A5 b&w publication, this

## GENERAL FANZINES

### "BLACK VELVET"

(£1.50 plus SAE or \$5 to Shari, 336 Birchfield Road, Webheath, Redditch, Worcs. B97 4NG) A downright bargain, this quality 36-page A4 endeavour pulls under its umbrella a whole legion of hip bands ranging from front-cover interviewees Feeder, to fellow South Wales heroes the Manics and Stereophonics, plus Cyclefly, Cay etc. Lesser-known names also get the plugging treatment big-style, including crisp b&w photos, and there's a cartload of rock, pop, punk and glam reviews. Festival-philes get to re-live V99, Reading etc., and there's the first part of a Bon Jovi retrospective. Velvet smooth, indeed.

### "ECLECTICA"

(£1.50 and 40p A4 SAE to Claire Diamond, 49 Queenshill Drive, Moortown, Leeds LS17 6BG)

Straight from the mouths of horses, as it were, this 32-page b&w A4 endeavour may not have Lichfield standard shots, but cutesy Claire and her pals talk to the likes of the Afghan Whigs, Silverchair and Rachel Stamp (and multi-images of the interviewers is a novel addition). There are reviews of the unsigned, such as Manifest, Mondo Suave and Subcircus, as well as the likes of Suede, plus a poem by Keats. Very Union Bar-friendly.

### "NOW DIG THIS"

(£3.50 U.K., £3.75 elsewhere write to 19 South Hill Road, Bensham, Gateshead, Tyne & Wear NE8 3XR)



### "PAINTBOX"

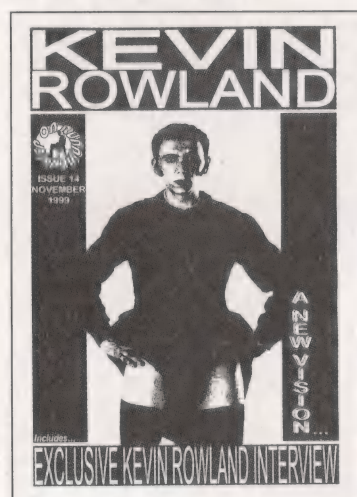
(£1 to J. Worthington, 19 Western Drive, Liverpool L19 0LX)

A mixed bag of music and TV trivia, housed inside 32 A4 b&w pages in various typefaces and with variable-quality illustrations. But the patchwork is intriguing and well written, covering the likes of the Divine Comedy, the Beach Boys, Supergrass, the Manics, 70s TV series set on desert islands, and the bastard spawn of Topo Gigio — Barnaby the Bear! A trolleyload of reviews, a list of crap ambient/world compilations, a mention of the all-time classic, *Cloppa Castle*, and a lengthy and amusing feature on Chris Morris' *Blue Jam*. Sterling stuff.

Presley praise-fest has a colour jacket, plenty of nice pics within, and a selection of news, Elvis books and convention details. Wayne Carmen and the King's karate sideline are scrutinised, and society minx Tamara Beckwith shares her dirty thoughts on the wing-collared one.

### KEVIN ROWLAND

"Keep On Running — A New Vision" (4-issue sub £6 U.K., £10 elsewhere, or write to Neil Warburton, 56 Apollo Road, Oldbury, Warley, West Midlands B68 9RS)



A colour-copied photospread in the centre of this 40-page A5 b&w booklet of Kev in his tights and

frock, Marlene Dietrich hairdo and eye-shadow are most scary, but there's plenty of similar, grainy footage of the trouper, along with an exclusive interview and a mine of 'comeback' coverage. Media matters, more words from the ex-Dexy and repro'd reviews, will doubtless make this a must for all happy-dressers everywhere.

### SLADE

"Perseverance" (sample issue £2; 3-issue sub. £8 U.K., £10 Europe, £12 elsewhere to PO Box 4YD, London W1A 4YD)

Mainly b&w, but with a few snappy colour snaps of both grinning Dave and Noddy in Widow Twanky pose, the 52 pages of this easy-on-the-eye tribute mag includes a good portion of Holder autobiog malarky, a major look at the *Flame* flick, and an interview with its director Richard Loncraine. Furthermore, Don Powell speaks, Slade on 70s TV is discussed, Dave Hill wroites [sic], while Derek Holt of Climax Blues fame chats. If Slade's your cup of soup, then this is crazee value.

### THREE DOG NIGHT

"Three Dog Night News" (Write to Madonna Nuckolls, PO Box 1975, Rowlett, Texas 75030 USA)

Numerous pretty plain pics adorn this 28-page sepia A4 newsletter, in between a number of press plunderings, shaggy dog tales from the road, and an '84 interview with Cory Wells and Danny

Venerably plush as usual, the normally 30-page publication for "cool cats and swingin' daddies" is boosted not only by a 12-page photo supplement but also a 21-track Roller Coaster CD, celebrating NDT's 200th rockin' and rollin' edition. Within are an extensive jabber with Stan Freiberg, the RCA Duane Eddy box-set comes under the microscope, and November 1959 is treated in-depth. The photo special comprises top-notch images of Elvis, Roy O, Vincent and many others, and there's a report on the Hemsby Weekend. Lew Williams' story goes on, and the A1-quality A4 matter is completed by plenty of news and reviews. Top hole!

Hutton. Short on news, long on reviews, but long-time fans will probably lap it up.

### URIAH HEEP

"Times" (Write to Lars Peper, Vogelsanger Str. 354, 50827 Cologne, Germany)

A huge heap of German-language info about the veteran rockers is nicely presented in this impressive colour-fronted, mainly b&w 64-page booklet. There are plenty of concert reports and excellent pics, an exclusive and massive Q&A with Ken Hensley, a preview of Heepvention 2000, and an interview with Daniel Zimmerman. Rucks of news and reviews, and a saunter down the vintage London gigging path round off proceedings.

### JIMMY WEBB

"Bruised" (sample £1.75 U.K. or 3-issue sub £5, elsewhere to Mike Howard, Oak Cottage, Furzen Lane, Ellens Green, Rudgwick, West Sussex RH12 3AR)

Clocking in at 36 pages of b&w Webb-watching, this dapper A5 fanzine features an assortment of news and reviews, covers some '99 stage dates and offers a break-down of "Mr Webb's *Tunesmith*". How respectful! Iain Matthews is interrogated, nicely, and there are photos of some locations that figure in Webb songs. The man's biog part-work also rolls on, while Chris and Justin Webb share their views with the world. Good show!



# VIDEO REVIEWS

**Edited by Joel McIver**

## **NATALIE MERCHANT**

**LIVE IN CONCERT:**

New York City, June 12, 1999

Warner Music Vision 8536 40214-3



An artist who tends to attract a small, devoted following, rather than the general applause of the wider masses, Natalie Merchant nevertheless pulled in a pretty ecstatic crowd at this year's appearance at the Big Apple's Neil Simon Theater. As with so many of these performance videos, the director has felt it necessary to preface the show with footage of fans gushing with tributes. All this unbridled adulation can be slightly nauseating, but you have to ask yourself how *you'd* appear if you were filmed talking about your favourite star. At least Natalie's fans are fairly literate: Merchant's audience appears to be similar to that which attached itself to REM in the late 80s — a mainly young, studenty crowd who are content to yelp politely between songs. This is only appropriate; Natalie's songs are mostly fragile, heartstring-twanging laments ("Life Is Sweet", "Ophelia", a wobbly stab at Bowie's "Space Oddity") interspersed with more uptempo piano-led numbers ("Wonder", "San Andreas Fault").

In fact, although it's a pleasant set of tunes, culled equally from "Tigerlily" (1995) and its more adventurous successor, "Ophelia" (1998), it would have been nice to hear something a bit more impassioned — perhaps "I May Know The Word", in which Merchant famously lets out some of her dismay at the breakup of her old band, 10,000 Maniacs. Natalie does occasionally shake her booty — resembling a more laid-back Alanis Morissette — but the best way of watching this video is chilled out with glass in hand. Very soothing.

Joel McIver

## **MUDDY WATERS**

**LIVE AT THE UNIVERSITY OF OREGON, 1971**

Magnum MMGV 095

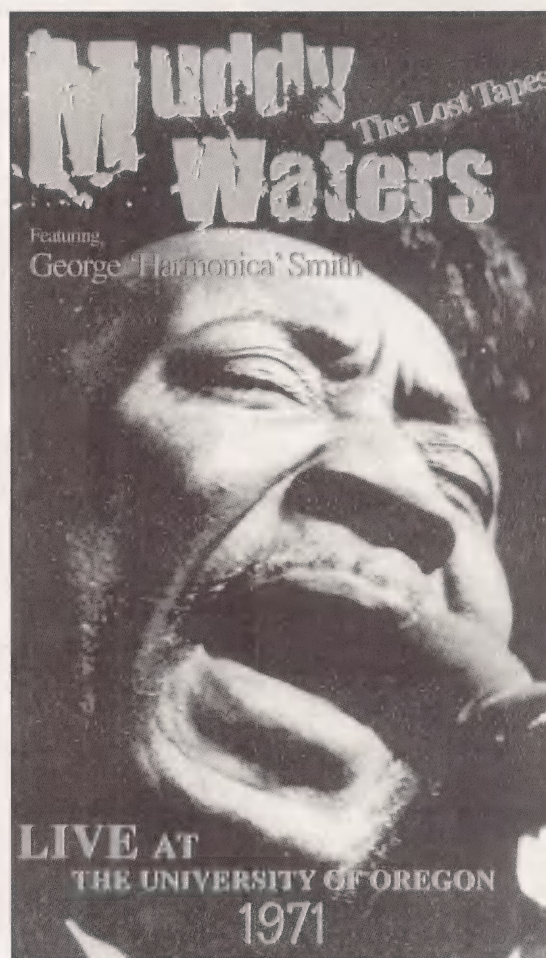
Too often, live concerts are to video what the hand-held cassette recorder in the eighth row is to audio: the long-held unflinching stare of a single distant lens can reduce performances to a handy cure for insomnia. How refreshing, then, to find a video such as this, in which the varied, intelligent use of at least three cameras creates a lively and consistently interesting spectacle, even including an outside broadcast.

25 years earlier, Muddy Waters had brought the restless energy of Delta Blues to Chicago, plugged it into a wall socket and created the electric blues which a thousand bar bands have approximated since. From that time on, his band had always been the tightest and most professional on the highly competitive Windy City scene. By 1971, Otis Spann and Little Walter were gone, but the line-up of George 'Harmonica' Smith, guitarists Sammy Lawhom and Pee Wee Madison, pianist Pinetop Perkins and the rhythm section of Calvin Jones and Willie Smith formed a formidable band. Under Muddy's watchful eye, they didn't dare be less than cohesive.

After an in-car interview with Muddy and a jovial Big Mama Thornton, we cut to the man onstage — magisterial, sharply-dressed, distinguished in appearance and authoritative in his deep-chested singing and his eldritch slide guitar. Each bandsman is a major talent, especially harpman Smith with his lopsided blowing technique and desolate tone, but there's only one star here, and they back him to a T. Muddy only sings seven songs, one of which is the annoying "Manish Boy", but "Crawling Kingsnake", "Walking Through The Park", "Long Distance Call" and the inevitable "Got My Mojo Working" are impressive, the cameras capturing the man's facial contortions as he

lives every word and note. This is a vivid document of a major blues artist, pretty close to his best.

Mike Atherton



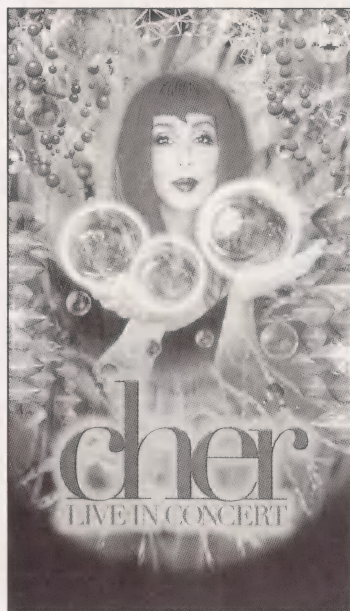
## **CHER**

**LIVE IN LAS VEGAS**

Warner Music Vision 8573 801773

What have Cher, Metallica, Dina Carroll and George Michael got in common? Give up? Quite simply, they all now make music which is radically different from that of their early careers. All artists develop, it's true, but Cher's metamorphosis from 70s popstrel via the ultra-lightweight rock of the 80s to her current pose as a disco diva has been remarkable.

If there was a serious contender for this year's campest video, this would surely be it. Featuring the hits to date of the former Cherilyn Sarkisian La Pierre, as well as a plethora of cover versions and all-round crowd pleasers, *Live In Las Vegas* boasts more costume changes than Clark Kent. Punters who were lucky enough to catch the *South Bank Show* Cher special will have



already been treated to a few choice snippets of this live extravaganza, though without this video the picture is far from complete. Opening with a superb rendition of "Still Haven't Found What I'm Looking For", the sexy 54-year-old shimmies her way through no fewer than 21 songs, including the timeless classics "Gypsies, Tramps and Thieves", "Dark Lady", "Walking In Memphis", "Strong Enough" and "If I Could Turn Back Time" (for which the glamorous granny dons the obligatory sailor's cap) as well as the strangely inevitable "Believe", which sees our goddess clad in the most unflattering silver trousers and wig possible.

It's tacky and tasteless, and Cher's musical heyday may be decades past, but for sheer spectacle and true old-fashioned camp cabaret, there's little to rival this visual feast — forget the boring 'guitar-and-a-stool' gigs of the rock elite and enjoy a real show.

James Blandford



# YOUR LETTERS

Send your record collecting queries, updates and comments to:

THE EDITOR, RECORD COLLECTOR,  
45 ST. MARY'S ROAD, EALING, LONDON W5 5RQ  
E-MAIL: letters@rcmag.demon.co.uk

## PLEASE NOTE

We are unable to acknowledge letters, reply to individual queries or e-mails, or value lists of records. Answers will normally only be given on these pages, so please don't send an SAE.

## MO' MO'WAX

Dear RC,

I read with interest the article on Mo' Wax by Jake Kennedy in issue 245, and I found it refreshing to see a new label get a write up in RC. However, I would like to point out some omissions to the discography:

UNKLE 77 Action figures (camouflage blue and brown, 2000 only produced). These are currently fetching almost \$300 each in the USA, and were sold for £79.99 a pair when they first came out in the UK.

MWA 001 Mike Mills Visual Sampler, currently available for £14.

MWA 002 Promotional Vinyl Stickers (5000 only).

MWA 004 "Urban Archaeology" Exhibition Guide — this was a German exhibition and was a very limited edition.

MWA 008 Glen E. Friedman double-sided poster — perhaps still unreleased?

U.N.K.L.E.: "Celestial Annihilation" (Cube 001, 10" picture disc, 1000 only). This came free with a *Cube Magazine* special book, and was only released in Italy. I think it was used in conjunction with an exhibition of Mo' Wax sleeve art.

Various Artists: "Royalties Overdue" (MWLP 003, LP, coloured vinyl, 2000 only) with red (disc 1) / blue (disc 2) vinyl.

Federation: "Life So Free" (MW 015, 2 x 10" coloured vinyl).

I also think the DJ Shadow "In/Flux" picture disc is worth much more than the £20 stated. You'll never get hold of a copy at that price! Also I'm not sure whether U.N.K.L.E.'s "Rock On" ever got a full British release — this would probably be worth more than £15. I have a website which gives more information at <http://www.stupidfish.co.uk/>.

Craig Lincoln, via e-mail

Jake Kennedy replies: "Many of the items listed are rare it's true, but they are memorabilia, and I had decided to concentrate mainly on records for the article. Some of them are also, surprisingly, still available from shops. There's always fervent discussion on list prices too, but I think that's representative of the collecting world. That Italian U.N.K.L.E. promo sounds very interesting, though!"

## PROG AND PREJUDICE

Dear RC,

It's sad to see that even *Record Collector* makes errors which reflect critical prejudices. Your interesting *20th Century Essentials* in issue 245 (which included a lot of good stuff) revealed — in an otherwise well written comment — a common myth about Emerson, Lake & Palmer. Your reviewer is "surprised" how "short and sweet" their LP "Pictures At An Exhibition" is, "given their usual 20-minute-plus epics". This of course is no surprise from critics, given their usual 20-words-plus ELP-bashing. While I've never understood what is wrong with long pieces (if the music is good, and not overtly repetitious), ELP's discography included just three epics longer than twenty minutes on their eight original albums from the 70s (and none on their later ones). These are even divided into rather different short (if not always sweet) "songs".

As *Record Collector* tends to be knowledgeable and fair, please don't join the mob of critics who long ago made up their minds about ELP and other prog.

Bjorn Are Davidsen, Oslo, Norway

## BLUES BUST-UP

Dear RC

I've decided that the reason so many mags run "Best Of" lists every New Year is that not a lot of work gets done the month before and this represents a quick, easy, and best of all, cheap, way of filling

the magazine, so I treat them all the same.

With that in mind, I wandered through your *20th Century Essentials*: "Yeah, that's a good one", "Ooh, I preferred the previous album", "Well I can see the attraction but I wouldn't have picked it", "Great blistering barnacles! What the hell are they on?"

You may have spotted the odd rather extreme reaction there. It came when I reached your "Best Blues Albums" page. Admit it, you didn't even listen to "Folk Festival Of The Blues", did you? It's there because the list of performers will help rid you of those annoying "What about?" letters, right? How do I know this? Because I have the album.

Without a doubt, the best track is by Sonny Boy Williamson. This is probably because he wasn't there. His track is a studio recording only partially disguised by the partially dubbed applause over the fade out. The rest of the album is just plain bad. Even by 60s standards, the live recording is poor, and the artists don't stand a chance.

I suggest you listen to the album, then quietly shuffle it out the door and replace it with something by Howlin' Wolf or Sonny Terry and Brownie McGee. Deke Roberts, Temple Cowley, Oxford.

Dominic Pedler, who made the selection replies: " 'Folk Festival Of The Blues' was a very carefully considered inclusion, as they all were. Yes, the sound recording is lo-fi and, yes, a Sonny Boy track appears to be a rogue studio cut strangely dubbed into the live proceedings. But this album is legendary. Don't take it from me — a few blues stars and critics have also recommended that album."

"I interviewed Peter Green a couple of years ago and we talked extensively about his favourite blues albums. He volunteered 'Folk Festival Of The Blues' as one of his Top 5 favourite blues guitar albums of all time."

I went to Texas to interview Jimmie Vaughan in 1998, and he drove me around Austin with the album playing all day on the stereo of his racy tow truck. He mentioned that he often returned to it for inspiration over the decades, referring to Buddy Guy's awesome playing, and the great sound he got from his amp.

"Charles Shaar Murray also raves about this album in his book *Blues On CD*: the Essential Guide, calling it 'as explosively live as any Chicago blues album you can find'. Indeed it was partly on the strength of the above comments that I nominated it. Sure it's rhythmically loose in places — that's the beauty of live Chicago blues. It's called soul . . ."

Meanwhile, if I can have my own bitch about the RC lists, it would only be that there's no way the one Van Halen album featured could be 'F.U.C.K.' Surely it has to be 'Van Halen I' or even '1984'. These were among the most influential American rock albums ever!

## MITCHELL LIVES ON

Dear RC,

On behalf of all the members of the Guy Mitchell Appreciation Society, I thank you for the excellent article on Guy in RC's December 1999 issue. Spencer Leigh has written one of the best features on Guy in recent months. Since Guy's death on 1st July 1999, many newspaper obituaries, etc., have included

## LETTER OF THE MONTH

### WARD'S WONDER

Dear RC,

Just a short note to thank you for placing *Bittersweet*, my biography of Clifford T. Ward, in your "Best Rock Books Of 1999" category. It was quite unexpected — publicity is our lifeline and you've given us a terrific boost, so much so that we are now convinced a second run is a viable proposition.

Clifford is particularly thrilled. At first, he didn't believe my news, but I went over to see him, dumped the magazine on his lap, and after some desperate focusing, he managed to see for himself. All he said was "Wow", five times, very slowly — but then he never was a word waster. Later on, he told me that he'd "never had much time for them music magazines". It's surprising how quickly opinions can change . . .

Dave Cartwright, St. Johns, Worcester.

Thanks for your kind words, Dave. RC sends its best wishes to Clifford, and we hope he enjoys the article on his career in this issue.



many errors — crediting songs that Guy had never even sung, let alone recorded, and at the same time missing some of the facts for which Guy was famous. So congratulations to Spencer and to *Record Collector* for doing such a great job. Les Peckham, Guy Mitchell Appreciation Society, Hampshire.

## SUSPICIOUS MINDS

Dear Editor,

I was surprised that Bob Solly (Elvis Soundalikes, *RC* 244) didn't mention Terry Stafford's "Suspicion", a sublime King copy that went Top 5 here in, I believe, 1962. Alan Wunsch, New York, USA

## FEEL THE NOISE

Dear *RC*,

Your review of 60s Psychedelia has generally been very well-researched and complete. I was surprised, however, that you omitted to mention the single "I Am The Noise In Your Head" by Griffin, a relative latecomer issued in September 1969. Griffin included Graham Bell and Colin Gibson from Skip Bifferty, so they had a reputable pedigree. Their subsequent BBC radio session showed them to be moving away from the genre, and they disappeared into oblivion some time in 1970. The single remains, however, an excellent example of psychedelia with a slight progressive edge. Mick Oldridge, San Francisco, USA

## BEEFHEART BEEF

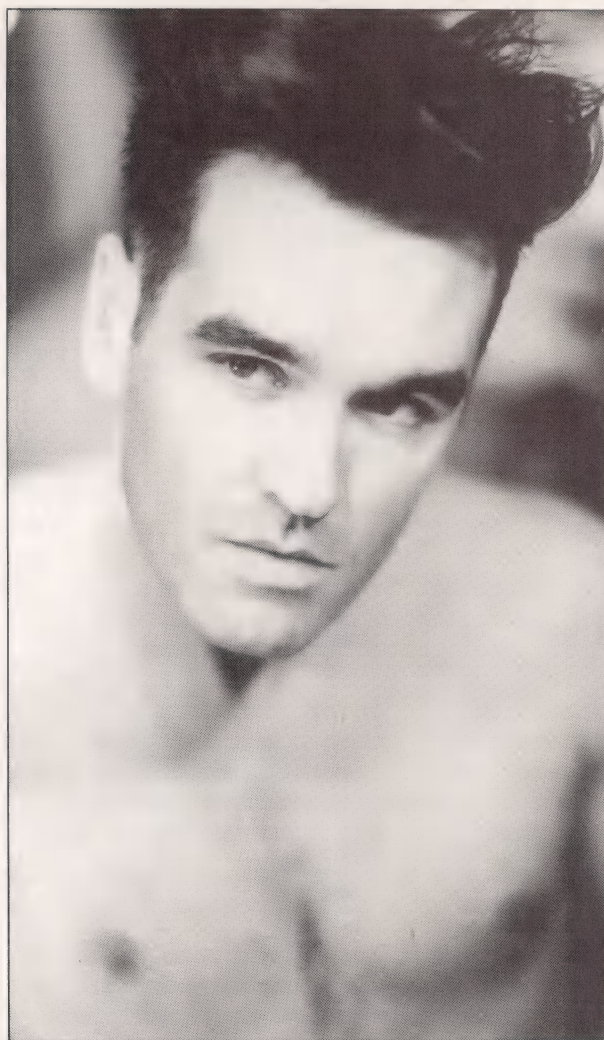
Dear *RC*,

The beginning of every month would be bleak indeed without you. However, I occasionally get frustrated reading your retrospectives / reviews. Three articles in *RC* 243 illustrate what I mean.

The Sam Cooke piece would have benefited from a mention of Allen Klein's ownership of the masters and publishing rights for Sam's classic pop and R&B material. Presumably one result of ABKCO's control is the non-availability on CD of essential albums like "Ain't That Good News". (Incidentally, the glorious "Nightbeat", more than just "a blues album", was released in Japan on Polydor/ABKCO POC-1907 in 1995.)

The piece on the EMI UK reissues of Bowie's albums is to be applauded for Peter Van Doffs' scrupulous attention to packaging details, but it would have also been handy to know which potential bonus tracks have been excluded from each CD. Info like this really helps me decide whether to buy now — or wait for the next batch in hope of a better deal.

About Beefheart. Despite Mark Paytress' rave review, I'm still suspicious of "Grow Fins" — mostly dubbed from private collections of tapes and acetates, and it's over £50! I don't begrudge any of the Magic Band their long-delayed royalties, but I did expect more comment on the "Safe As Milk" and "Mirror Man" reissues. As MP says, these have been filled out with "I May Be Hungry . . ."



*Morrissey: Is he maladjusted, or just plain miserable?*

tracks, but Beefheart fans can learn that just by looking at the back of the CD case in the shop. What we really need is some indication of the quality of the remastering. As someone who has bought "Safe As Milk" on CD twice already and been disappointed both times, I need more than a few out-of-place bonus tracks to tempt me again.

Lastly, Rhino's "Dust Blows Forward" compilation does not include all Beefheart's key contributions to "Bongo Fury". It omits one of his two compositions, "Man With The Woman Head". Frustrating.

Rick Round, Tokyo, Japan.

## MOZZER MOAN

Dear *RC*,

With reference to the alleged new Morrissey song entitled "Women Don't Seem To Like Me" in your article in *RC* 245. Firstly, this song is actually called "Lost" and is available on the "Roy's Keen" single. It is not a new song. At the Town and Country Club show in Leeds, I am certain he introduced the song as "Why Don't Women Like Me" but that could be fading memory.

Ultimately, the band launched into "Lost" — certainly a song equal to most, if not all, tracks on the patchy 1997 "Maladjusted" album. Browsing various websites also confirms this song has been a staple part of the "Oye! Esteban" tour.

You refer to 'no proper bootlegs' of the Maladjusted tour. What tour? Morrissey played Battersea in December 1997, and a bootleg CD exists in fair quality called "Battersea" — which included "Paint A Vulgar Picture", "Shoplifters" and "London". Morrissey also joked: "As you know, I used to be the drummer in a band called the Smiths".

Martin Carritt, Leeds

## KEEN AS MUSTARD

Dear *RC*,

I was pleased to finally see a feature on Sam Cooke. As a collector of his Keen label releases I am compelled to add / correct a few items:

1) Keen 2006, "Win Your Love For Me". The blue wax release is a stereo 45 — there were three and that's the first one.

2) You missed Keen 2008, "Blue Moon" / "Love You Most of All" (45rpm) as heard in the film *An American Werewolf In London*.

3) There is another Keen EP — Keen B-2010, "Songs From Houseboat", a Cary Grant / Sophia Loren film with "Almost In Your Arms" as the title song; also in stereo on the above blue wax release.

And I thought I was the only one with "Steal Away" on blue wax . . .

George Heon, Maryland, USA

## LEIGH Vs LEACH?

Dear *RC*,

I write with reference to Spencer Leigh's review of the book *The Rocking City* by Sam Leach, in *RC* 243. I have to say that I was surprised that a publication such as yours should have allowed a 'review' like that to have been printed.

I say 'review', but the piece was a complete personal attack on Sam Leach and, although one or two points were raised concerning Leach's accuracy on matters of some 35 years ago, virtually nothing was actually conveyed concerning the content of the book.

I am shocked at the completely unprofessional language used by Spencer Leigh and his references to Leach's personal life. We are, of course, all entitled to an opinion, but I must object in particular to the final two sentences of Mr Leigh's 'review'.

I'd also like to point out that the book was submitted to Apple for approval prior to publication, and also to Sir Paul McCartney. I understand from subsequent telephone conversations that it was enjoyed by all who read it.

Sue Westoby, Pharoah Press, Gwynedd

Spencer Leigh replies: "My review certainly wasn't a personal attack on Sam Leach as, in a funny sort of way, I like Sam. He's one of the colourful characters that make Liverpool what it is. But if you review a book, you have to say, 'can I recommend a reader to spend £15 on this?' I think the review conveys that the answer is 'no'. On this showing, Sam has become a Scouse Jeffrey Archer."







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shi, Tokyo 185-0034, Japan.

### POP PHOTOS

B & W 8" x 10" mostly 1950s-late 1970s plus disc jockeys.  
Many unusual/obscure stars included. Send SAE for  
detailed list. Harris, 'Abbotsmead', Millend Green,  
Dunmow, Essex CM6 2DW.

### INTERNATIONAL VIDEO CONVERSIONS

Any worldwide standard VHS tapes converted to  
British standard (PAL) with hi-fi sound. Price in-  
cludes tape and return postage. Up to 2 hours: £12;  
up to 3 hours: £14; up to 4 hours: £16. Cheques  
payable to H. Kembery. Also available: conversion to  
NTSC. Helen Kembery, PO Box 388, Ipswich  
IP4 4HR. Tel: (07010) 708273. E-mail: pvs@anima.  
demon.co.uk

**RECORDS/CDs FOR SALE:** musicals, Jazz, Classical,  
Easy Listening. SAE: John Marsh, 111 Windmill Drive,  
Sussex BN1 5HH.

### RECORD COLLECTORS' DATABASE 2000

Simple-to-use PC database to store your record/  
CD collection. Only £17 (for limited period). Please  
telephone Stuart or Julie (01225) 760324. E-mail:  
Stuart@Fowle99.freemove.co.uk



25% OFF ALL HEAVY METAL/AOR vinyl and magazines. SAE for lists: 109 Catherine Way, Batheaston, Bath, Avon BA1 7NZ.

### PSYCHEDELIA PERSONIFIED

Malcolm & Annette Galloway, 10 Richmond Avenue, Cliftonville, Margate, Kent CT9 2NG. Specialists in original Underground, Folk, Progressive and Psychedelic albums from the 60s & 70s. Tel/fax: (01843) 295188. Website: [www.city2000.com/ec/psychedelia](http://www.city2000.com/ec/psychedelia). Top prices paid.

### SKA, REGGAE, ROOTS

Send SAE for latest list of Ska, Rock Steady, Reggae, Roots, Dub 1960-1983. 45s, 12", LPs. S.H.M. Records, PO Box 3759, London SE27 5D0. Phone/fax: (0181) 473 9864. E-mail: [stevencmac@compuserve.com](mailto:stevencmac@compuserve.com) Website: [www.shmrecords.com](http://www.shmrecords.com)

### CYBORG CITY

Title: Cyborg City. Artist: Tor Terentius. First CD album. New artiste invasion begins! Be there! Details, write: Tor, 8 Piccadilly Arcade, Newham, Birmingham B2 4HD.

200+ CD SINGLES. Tel: (0171) 503 8022.

### INDIVIDUAL LISTS AVAILABLE

On Abba, Abdul, A-Ha, Adam Ant, Astley, Bananarama, Bangles, Benatar, Blondie/Debbie Harry, Bowie, Bucks Fizz, Kate Bush, Belinda Carlisle/Go-Go's, Celine Dion, Duran, Sheena, Gloria Estefan, Eurythmics, Five Star, Samantha Fox, Debbie Gibson, Whitney, Janet/Michael Jackson, Elton, Madonna, Kylie/Dannii Minogue, Nolans, OMD, PSB, Prince, Queen, Roxette, Sabrina, Spandau, Spice Girls, Springsteen, Shaky, Donna Summer, Tiffany, Tina Turner, Bonnie Tyler, Wham!/George Michael, Kim Wilde, Wilson Phillips and Paul Young (state interests). In addition, individually priced cuttings lists available on most of the above. If required, please request cuttings list in letter. SAE to: 12 Cottenham Park Road, London SW20 0RZ. Mail order only. Collections on any of the above artists bought. Send details to the above address.

**EUROPEAN VINYL.** Send IRC for list (indicate). Elvis, Beatles, Cliff/Shadows, Dylan, Bowie, Clapton, Mouskouri, Petula, Madonna, Kinks, New Wave, Stones. To: Fidyk, 95630 Meriel, France.

**60s/70s PUNK VINYL.** Large SAE for list: G.B. Records, 26 Mannock Road, London N2 6AA.

**'THE GENTS' PREVIEW** on [www.grannysmiths.com](http://www.grannysmiths.com)

### SINGLES SALES LIST

Out Of The Past Records, PO Box 112, Kettering NN15 7ZU. Over 100,000 singles in stock from 1949 onwards. 8 different large lists! Send A4 SAE with 30p postage for every list you want. Choose from: UK & US hits A-L; UK & US hits M-Z; US non-hits A-G; or H-Q; or R-Z; UK non-hits A-Z & EPs; 50s & 60s; or Soul list. Fast and efficient service!

### SINGLES 1956 TO 1986

New list now available, all carefully graded. Many rarities. Send 39p SAE to Nigel Deville, Hillsmere College Road, Denstone, Uttoxeter, Staffs. ST14 5HR.

### YOUR SPANISH WEB CONTACT

All decades. Lots of EPs, singles, CD/promos. Good prices. Jose A. Bel, C/Sirio No 50, Madrid 28007, Spain. Website: [www.disco-bel.com](http://www.disco-bel.com) E-mail: [disco-bel@jet.es](mailto:disco-bel@jet.es)

### FREE CATALOGUES

Please state interests: 1) CD albums (discounted & collectables); 2) CD singles (discounted & collectables); 3) vinyl; 4) music videos; 5) Rock & Pop memorabilia; 6) Rock & Pop autographs; 7) Film & TV autographs. Write to: James McDougall, 4 Macnicol Park, Kitching Glen, East Kilbride G74 4QE. Phone: (01355) 246138. Or e-mail: [haywardsek@aol.com](mailto:haywardsek@aol.com)

### JAPANESE ISSUE

#### 78s/45s/EPs

LPs and CDs. Both Japanese and foreign artists, including Rock, Popular, Country, Jazz and Dance music. Rare labels. Personal search service. Let me have your wants. Write to: Keith Grant, Nyasa House, 1304-6 Isshiki, Hayama-Machi, Miura-gun, Kanagawa 240-0111, Japan. Tel/fax: 81-468-75-9497.

### www.cdrecordsale.com

High quality vinyls with picture sleeves from '50 to '80. All kinds. If no internet, request catalogue (sending 3 Euro IRCs) from: Silvano Di Biagio, Via Casale Santarelli 67, 00040 Roma, Morena, Italy.

### RARE SOUL MAGAZINE

The ultimate colour fanzine, published twice yearly, includes an exclusive, free CD each issue. Subscription is £10 per year from TPC Ltd, PO Box 909, Worksop S80 3YZ. [www.firstnet.co.uk/goldsoul](http://www.firstnet.co.uk/goldsoul)

## NEW ADVERTISERS!

If you have not advertised before, you must fill in the Registration Form on page 225 and enclose it with your ad and pre-payment.

### PSYCHEDELIC & SOUL ALBUMS

For sale: original US albums. 2 lists available (one IRC for each): 1) Psychedelic/60s Rock; 2) Soul, Motown & girl groups. Philippe Chivot, 24610 Montpeyroux, France.

### KISS! BOWIE! COOPER!

Collectors' lists, also Glam, 70s and 90s and Indie sale list. SAE (stating interests): Darren, 158 Church Street, Waingroves, Derbyshire DE5 9TF. Trades welcome! Cheers!

### LONG LIVE TURKEY

Specialist in original collector singles and LPs. We stock records, magazines and other rarities from Turkey. Please ask for free list on the artist you collect. Write, phone, fax or e-mail to Vinylmania, 77 Ave Bernheim, 1040 Brussels, Belgium. Tel: 32-2-648- 02 09. Fax: 32-2 644 96 60. E-mail: [daniel.biesemans@chello.be](mailto:daniel.biesemans@chello.be)

### CUT PRICE CDs

Looking for that cut-price CD. Look no further. Hundreds of new and second-hand CDs in stock from Abba to Metallica. Write or phone for a list. JP Mail Order, 5 Aylesmore Close, Olton, Solihull, West Midlands B92 7DA. Tel: (0121) 684 7389.

**DJ CLEAROUT:** Northern, Funk, rare Easy groove, Skank, Jazz, all formats from 15p. SAE: 28 Marlfield Road, Oldham OL2 7NF.

### A-HA A-HA A-HA A-HA A-HA A-HA

Rare A-Ha vinyl/CDs. 'Bridges' LP, every solo release & related project. Many Norwegian indie releases. Write to: John Berge, Hølstøgt. 4 B, 0473 Oslo, Norway. Please enclose IRC. E-mail: [john.berge@ntb.no](mailto:john.berge@ntb.no)

**STAX MUSIC, LISTS REGGAE, ROCK,** Northern, Mod, Punk, CD singles, CD albums. 12" x 1,000+, offers lot; LPs: x 500, offers lot. SAE: 48 Wood Lane, Bushbury, Wolverhampton, West Midlands WV10 8HQ. Tel: (01902) 680615.

### CMS MUSIC

### MASSIVE CD CATALOGUE

CMS Music's new 66-page catalogue is now available. 20,000+ new and used items in stock: CD albums, CD singles, promos, boxed sets, collectables, deletions, autographs, etc. etc. All major credit cards accepted. Items also purchased. Write, enclosing 4 x 26p stamps/4 IRCs for catalogue, to: CMS Music, Dept. RC, PO Box 944, South Croydon CR2 6YS, England. Tel: (0181) 240 0035. Fax: (0181) 405 1271. E-mail: [sales@cmsmusic.co.uk](mailto:sales@cmsmusic.co.uk) WWW: <http://www.cmsmusic.co.uk>

### MASSIVE CD LIST

Promos, oddities, hard-to-find. SAE/2 IRCs: Steve, 83 Saxonbury, Sunbury, Middlesex TW16 5HA. Tel: (01932) 782100.

**COMPACT DISCS WANTED.** Any amount. Top prices paid for good titles, e.g. WP £4-£4.75 for full price, £3 mid-price. Also wanted: videos (films), WP £2-£3, DVDs £5 each. Gemini Records, 350 High Street, Bangor, Gwynedd LL57 1YA. Tel: (01248) 353922.

**AUTOGRAPHS! AUTOGRAPHS! AUTOGRAPHS!** Thousands available. Send £1 for 84-page catalogue. Derek Tait, PO Box 7, West Park, Plymouth PL5 2YS, England. E-mail: [Derek@tait127.freemove.co.uk](mailto:Derek@tait127.freemove.co.uk) Website: <http://www.tait127.freemove.co.uk>

### LED ZEP/PAGE & PLANT

Rare promos/LPs collection. Send for large list to: L.Z., 73 Pine Road, Brentry, Bristol BS10 6RU. Tel/fax: (0117) 950 1646.

**COUNTRY MUSIC LPs.** New list, many imports, fair prices. Tel: (01502) 584908.

**'YES' PHOTOGRAPHS & memorabilia** wanted. Tel: (01293) 528355.

## CORRECTIONS TO ADVERTS

Advertisers are asked to check their ads carefully BEFORE submitting them for publication. We CANNOT make amendments to ads which have already been sent for typesetting! In the case of SERIES insertions, we will change your address/phone number only if we receive copy changes prior to the published deadline for each issue.

## U.S. RECORD SALES CATALOGUE

Mainstream Rock, Heavy Metal, Southern Rock, Psych, Progressive. LPs and 12". Free catalogue. Jan Svanhill, 65 Fairfax St. #14, San Rafael, CA 94901, USA. Phone/fax: 415-454-7047. E-mail: [svanhill@worldnet.att.net](mailto:svanhill@worldnet.att.net)

### www.rodscollectablerecords.com.au

Specialising in Aussie Prog, Psych, Punk and Indie. Also featuring Audiophile, live concert, soundtracks, Folk, Jazz, Blues, 60s & 70s and rare CDs. Wants list welcome. Write to: Rod's Collectable Records, PO Box 991, Byron Bay 2481, NSW, Australia.

## 1,000s OF PROMO CDs FOR SALE

Buy via lists on our website at: <http://www.buy-sell-trade.co.uk/> Or send large SAE to: Mail Order Department (RC), Music & Video Exchange, 38 Notting Hill Gate, London W11 3HX. Tel: (0171) 243 8574. Fax: (0171) 229 0409. E-mail: [mailorder@mveshops.co.uk](mailto:mailorder@mveshops.co.uk). Credit/debit cards accepted. Also all records, tapes, CDs & memorabilia wanted for cash or exchange. Top prices paid for rarities. Bring to shop (official ID with address & signature required) or send by post with SAE for cash. Suitable collections valued/collected in UK. Nothing legal refused!

**AUTOGRAPHS FOR SALE FROM 50p.** For list, send SAE to James Smith, 4 Lyon Street, Thornton, Bradford, West Yorkshire BD13 3PE.

### ABBA \* ABBA \* ABBA

The shop for ABBA fans. CDs, books, videos, calendars, photos, etc. Write for catalogue to: ABBF Record Service, PO Box 3070, 4700GB Roosendaal, The Netherlands. Tel/fax: +31 165 566023. [www.abbf.club.tip.nl](http://www.abbf.club.tip.nl)

## RECORDPARK — ONLINE SHOPPING

<http://www.recordpark.com>

### WEEKLY UPDATE!

Recordpark offers on-line a fine selection of collectable records and rarities. Mainly original 1st pressings in excellent condition. Kraut, Rock, Progressive, Beat, Psychedelic, Soul, Blues, Punk, Wave, Jazz, Folk & more. Recordpark, Wentorf/Hamburg, Germany. E-mail: [recordpark@online.de](mailto:recordpark@online.de) Fax: (0049) 40 72976247. Internet: <http://www.recordpark.com>

### SOUTH AFRICAN MAIL ORDER

For records, CDs, contact: Barney Stathakis, PO Box 905-125, Garfontein Pretoria, 0042 South Africa. Fax/tel: (12) 361 4933. E-mail: [SAFREC@GLOBAL.CO.ZA](mailto:SAFREC@GLOBAL.CO.ZA)

### www.livingeye.com.au

Great range of new/used vinyl, CDs, magazines available on-line. We stock both Australian and foreign pressings. Catalogue also available. Send 2 IRCs to Living Eye Records, PO Box 164, Jesmond 2299, Australia. Visa/Mastercard/Amex accepted. E-mail: [leye@dynamite.com.au](mailto:leye@dynamite.com.au)

**MEGA-CHEAP CDs FOR SALE.** Send SAE to: J. Dagnall, 305 Walton Lane, Liverpool L4 5RJ. Or e-mail: [helenequinn@aol.com](mailto:helenequinn@aol.com)

## VINYLCOUNTDOWN

We are a specialist in buying and selling 50s and 60s 7 inch vinyl records, UK pressings only. Please send a large SAE to receive our full listing. We would also be pleased to receive your wants list (by post or by fax). Top prices paid for your collection, large or small and we will go anywhere in the UK to collect. VinylCountdown, Unit 1A Star Trading Estate, Ponthor Road, Caerleon, Gwent NP18 1PQ. Tel: (01633) 431280. Fax: (01633) 430118. E-mail: [info@vinylcountdown.co.uk](mailto:info@vinylcountdown.co.uk)

## MUSIC LASER DISCS

Promo CDs, signed guitars, memorabilia, records, books, rare concert tickets, posters. E-mail: [riuliu6832@aol.com](mailto:riuliu6832@aol.com) Website (updated weekly): <http://www.MusicAndVideo.com>

## OFFSHORE "PIRATE" RADIO

CD, tapes, videos and books on Radio Caroline, London, RNI. Plus "Offshore Echo's", the offshore radionews and nostalgia magazine. FREE catalogue from: Offshore Echo's, PO Box 1514, London W7 2LL.

**THIRTEEN YEARS OF NUMBER ONES.** Collection of consecutive No. 1s dating from 1985 to 1998, Mint condition. Leonard Phillips, 94 Upper Richmond Road West, London SW14 8BZ. Tel: (0181) 878 1881.

**INDIAN, HUNGARIAN & ROMANIAN** collectables. Laszlo Kovacs, Salgotarjan, Erdesz 8, 3100, Hungary. E-mail: [kovacs1@nograd.net](mailto:kovacs1@nograd.net)



# DISPLAY AD RATES

**PLEASE NOTE ALL GRADINGS PRINTED IN ADVERTISEMENTS MUST CONFORM TO RECORD COLLECTOR'S GRADING SYSTEM WHICH IS PRINTED ON THE INSIDE BACK COVER OF EVERY ISSUE.**

**DEADLINE FOR ADS: APR ISSUE – TUES 29th FEB; MAY ISSUE – TUES 28th MAR**

The rates given below are for SINGLE insertions. Attractive **DISCOUNT RATES** are available to advertisers booking a series of ads (six or more in a 12-month period). Any advertiser wishing to take advantage of the discount scheme should write to the Advertisement Manager for a full discount rate card. New advertisers are reminded that our **FREE ARTWORK SERVICE** can be used for simple layouts to give your ads a professional finish and extra impact.

## SPACE AREAS & RATES (including VAT at 17.5%)

<b>DOUBLE PAGE SPREAD</b>	273mm deep x 424mm wide .....	£1275	<b>QUARTER PAGE</b>	135mm deep x 96mm wide .....	£180
<b>FULL PAGE</b>	273mm deep x 197 mm wide .....	£694	<b>HALF SOLUS</b>	89mm deep x 130mm wide .....	£172
<b>TWO-THIRDS PAGE UPRIGHT</b>	273mm deep x 130mm wide .....	£462	<b>HALF COLUMN UPRIGHT</b>	135mm deep x 63mm wide .....	£145
<b>SOLUS</b>	181mm deep x 130mm wide .....	£350	<b>THIRD COLUMN UPRIGHT</b>	89mm deep x 63mm wide .....	£104
<b>HALF PAGE (across)</b>	135mm deep x 197mm wide .....	£350	<b>EIGHTH PAGE</b>	65mm deep x 96mm wide .....	£95
<b>THIRD PAGE UPRIGHT</b>	273mm deep x 63mm wide .....	£260	<b>SIXTH COLUMN UPRIGHT</b>	43mm deep x 63mm wide .....	£68
<b>THIRD PAGE ACROSS</b>	89mm deep x 197mm wide .....	£260	<b>SIXTEENTH PAGE</b>	65mm deep x 46mm wide .....	£50

**TYPESETTING CHARGES:** If your ad contains a list of items for sale or wanted, we charge **30p PER LINE** if it is typeset by us. Camera-ready copy incurs no extra charges.

**ADVERTISEMENT COPY REQUIREMENTS:** If you are sending camera-ready copy, we can accept studio quality flat artwork, bromide or film. Any artwork sent to us on disk must be in either Pagemaker or Quark. Any separate images should be saved in either TIFF or Photoshop EPS format. Please note that we cannot be held responsible for the quality of reproduction of any artwork which does not conform to our specifications (particularly in the case of plain-paper laser printer output, which does not usually reproduce crisply). **Please do not use type below 4.5 point size.** If you require us to typeset your ad (see **ARTWORK SERVICE** below), please enclose a rough layout of how you wish the ad to appear, together with a sharp black and white example of any logo or graphic you wish to be included.

**ARTWORK SERVICE:** Simple artwork and typesetting is produced free of charge. Half-tone illustrations (e.g. photos, album sleeves, etc.) and items requiring reduction/enlargement or reversal are surcharged at £5.00 per item. Please note that **LISTINGS** of records/posters/videos, etc. within display ads are now charged at **£3.00 EXTRA PER 10 LINES OF TYPESETTING** (i.e. 30p per line). Please count the number of lines in your listing and increase your pre-payment accordingly.

**RETURN OF ARTWORK:** Artwork will be returned to advertisers only **ON REQUEST** — please indicate if you want it back!

**MULTI-PAGE ADS:** While we are happy to accept bookings for multi-page ads, we reserve the right to limit the number of **CONSECUTIVE PAGES** to **FOUR PAGES** in any ad. There is no restriction on the total number of pages an advertiser can book in any one issue.

**ALL ADS MUST BE PRE-PAID.**

ANY COPY SUPPLIED ON DISK WHICH DOESN'T CONFORM TO OUR REQUIREMENTS WILL BE RETURNED TO THE ADVERTISER FOR CORRECTIONS TO BE MADE.

**FOR METHODS OF PAYMENT PLEASE SEE PAGE 226**

**ALL NEW ADVERTISERS MUST COMPLETE OUR REGISTRATION FORM ON PAGE 225**

## STANDARD CONDITIONS OF ACCEPTANCE FOR ALL ADVERTISEMENTS

- The Conditions set out here will apply to all advertisements accepted for publication, whether for Record Collector Magazine or Record Collector Online. No other proposed condition will apply unless it has been accepted in writing by the publisher.
- Any copy supplied on disk which doesn't conform to our requirements will be returned to the Advertiser for corrections to be made. **Please Note:** All gradings printed in advertisements must conform to the Record Collector Grading System which is printed on the inside back cover of every issue.
- All advertisements are accepted subject to the publisher's approval of the copy, and the space being available. The publisher of Record Collector magazine reserves the right to decline to publish any advertisement in which case no claim on the part of the Advertiser for damages or breach of contract shall arise.
- Whilst Record Collector will take care to ensure that all typesetting and layouts prepared at the request of the Advertiser are done accurately, we cannot accept liability for any errors or for the failure of third parties or sub-contractors or for the results of inaccurate copy instructions.
- Advertisers are reminded that all statements concerning the items offered for sale in Record Collector are subject to the Trades Descriptions Acts which make it an offence for anyone to make an incorrect or misleading statement when offering goods or services for sale. It is also an offence to offer any 'bootleg', 'pirate' or counterfeit items for sale.
- The Advertiser warrants that the advertisement does not contravene any Act of Parliament nor is in any way illegal or defamatory or an infringement of anybody's rights or an infringement of the British Code of Practice.
- INDEMNIFICATION CLAUSE:** The Advertiser agrees to indemnify the publisher of Record Collector in respect of any claim made against him as a result of the publication of the advertisement including any costs or damages which the publisher has to pay in order to settle any claim in respect of the advertisement. The publisher will consult with the Advertiser as to the way in which such claims are handled.
- CANCELLATION:** No advertisement booking can be cancelled or altered after the closing date for the issue, which is always published in the two previous issues of the publication. If an Advertiser cancels a series of advertisements before they have all been published, he relinquishes the right to the appropriate series discount.
- CHANGES TO COPY:** We will always try to make important changes in fair organisers' advertisements (e.g. date, time, venue or last-minute cancellation) right up to the date we go to press. Please fax or telephone details as soon as possible.
- Advertisers' artwork, layouts, film, etc. are held entirely at the owners' risk and should be insured by them against any loss or damage from any cause whatsoever. The publisher reserves the right to destroy all artwork which has been in his custody for six months from the last date of publication.
- COPYRIGHT CLAUSE:** The copyright of all advertisements which have been designed by Record Collector will remain the property of the magazine and they cannot be reproduced in any other publication without the express written permission of the publisher.

## MAIL ORDER ADVERTISEMENTS

- In addition to the Standard Conditions listed above, the following apply whenever an Advertiser is offering mail order goods for sale in an advertisement.
- The Advertiser agrees to supply the publisher of Record Collector with any samples of the mail order goods advertised if he asks to see them at any time.
- All Advertisers must agree to the following conditions:
  - They guarantee to despatch all goods within 21 days of receipt of order accompanied by the correct payment.
  - If they fail to fulfil any orders within 21 days, they will send the customer an acknowledgement of the order and receipt of payment, together with a note advising them when the goods will be despatched.
  - If they are unable to despatch the goods ordered within the period of 21 days set out in (b) above, then they agree to notify the customer and offer a full repayment of all money that he has sent to them. Any refund will then be made within 5 working days of receipt of a request for a refund from the person who has placed the original order.
  - If the customer decides that he will wait longer than the agreed 21 day period for delivery of the goods, then the progress of his/her order will be reported to him/her on a regular basis.
  - If any customer is dissatisfied with any goods they have ordered, either because they are not as described in the advertisement or they are faulty in any way, they will refund any money paid for the goods, including the cost of postage and insurance if applicable, within 14 days of receiving the complaint, provided that the customer has returned the goods within 14 days of receipt.
  - All new Advertisers must include details of their full name, permanent address and telephone number plus names of two other individuals or companies with whom they have traded within the past six months, in order to prove that they are in a position to carry out their obligations to our readers.



# HOW TO ADVERTISE YOUR RECORDS IN THE LISTINGS PAGES

All advertisers should have already received details of Record Collector Online. If you've received nothing so far, please contact Eileen Pollard on (0181) 579 1082

**ALL ADVERTISEMENTS MUST BE PRE-PAID**  
**FOR METHODS OF PAYMENT PLEASE SEE PAGE 226**  
**ALL NEW ADVERTISERS MUST COMPLETE OUR REGISTRATION FORM ON PAGE 225**

Advertisements for the APRIL issue must reach us by midday on Tuesday 29th February.

The deadline for advertisements for the MAY issue is Tuesday 28th March.

Copy arriving late may be held over until the next issue unless specific instructions are given.

Please allow for mailing delays when sending advertising orders from abroad.

**LISTINGS  
 NOW £1\*  
 PER LINE**

## SET SALES/AUCTIONS IMPORTANT NOTES

(ESPECIALLY FOR NEW ADVERTISERS)

### 1. CHARGES PER LINE

- ★ **TYPED TO RC FORMAT (20-99 lines) ..... £1.00 ★**
- TYPED TO RC FORMAT (100 lines or more) ..... 95p**
- TYPED TO RC FORMAT (up to 20 lines) ..... £1.10**
- HANDWRITTEN/NOT TO FORMAT (20 lines or more) ..... £1.20**
- HANDWRITTEN/NOT TO FORMAT (up to 20 lines) ..... £1.30**

### 2. EACH LINE MUST CONTAIN DETAILS OF THE ARTIST, TITLE AND CONDITION (using the Grading System listed on the inside back cover of every issue. Always place your discs in one of the following categories:

**M – MINT; EX – EXCELLENT; VG – VERY GOOD; G – GOOD; F – FAIR; P – POOR.**

It would also be helpful to list the **FORMAT, LABEL** and **CATALOGUE NUMBER** for each item.

- 3. Listings must be neatly typed or printed.
- 4. You must give us your full name, address and telephone number, even if you do not want them to appear in your advertisement.
- 5. Records are not numbered unless requested.
- 6. We cannot accept corrections after we have received your ad.
- 7. Sales and Auctions are listed under three headings:
  - **GREATS AND GENERAL**
  - **50s, 60s, 70s**
  - **NEW WAVE/80s, 90s**

Please mark which heading you require at the top of your listing. Unmarked listings will be published in **GREATS AND GENERAL**.

- 8. Any advertiser who buys more than 20 lines of listings is given up to 20 words free of charge to cover their basic heading details: name, address and telephone number. Additional information is charged at the standard rate of £1.10 per line (typed copy) or £1.30 (hand-written). Sub-headings, e.g. vinyl 7" singles, UK 45s, etc., must be paid for at the standard rate.
- 9. **NO LINE MUST CONTAIN MORE THAN 65 CHARACTERS, OR 60 CHARACTERS USING BOLD TYPE** (spaces between words and punctuation all count as characters). Descriptions longer than this will take up two lines of the advertisement, and will be charged accordingly. If you want to make sure your listings will not run into two lines, then you must limit the details you give to the information specified above, i.e.: **FORMAT, ARTIST, TITLE, LABEL** and **CATALOGUE NUMBER, CONDITION AND PRICE**
- 10. **WE RESERVE THE RIGHT TO MAKE MINOR CHANGES/ ABBREVIATIONS AND DELETIONS** to your lines in order to fit your copy into the space you have paid for (e.g. 'DIANA ROSS & THE SUPREMES' may be shortened to 'D.ROSS/SUPREMES').
- 11. We will only set the number of lines that you have paid for, so please do make sure that none of your lines makes more than one line unless you have allowed for it in your payment.
- 12. Although you may offer records for sale by **AUCTION** (inviting readers to send you bids so that you can accept the highest) we would prefer items to be offered on a **SET SALE** basis, i.e. you state the fixed price you want for each item listed.

## RECORDS WANTED

**MINIMUM CHARGE (5 lines) ..... £9.50**  
**EACH ADDITIONAL LINE ..... £1.90**

- 1. For the minimum charge of £9.50 you get the 'Wanted' heading, your Record Collector box number, 5 lines of listings, and the forwarding of all replies to your address. Any extra listings (and any additional heading details) must be paid for at the normal rate of £1.90 per line.

**(PLEASE NOTE: THAT YOU MUST NOT HAVE MORE THAN 65 CHARACTERS IN A LINE. REMEMBER THAT SPACES BETWEEN WORDS AND PUNCTUATION ALL COUNT AS CHARACTERS)**

- 2. Each line must contain the following:

- ★ **ARTIST**
- ★ **TITLE**
- ★ **THE MINIMUM CONDITION ACCEPTABLE**

Plus any other information (e.g. Format, Catalogue Number, etc.) which will help to identify the recording you want to buy.

You can use the abbreviations **WP** or **STC** to keep your lines shorter.

**WP** £6 means you're willing to pay £6 for a record.

**STC** means you're asking sellers to **STATE THEIR TOTAL COST** (including postage) of any records they offer to you.

- 3. **INSERT YOUR FULL NAME AND ADDRESS** (in block capitals) at the top of your advertisement copy. Your name is for our information only: it will **NOT** appear in your wanted ad. All copy must be neatly typed or printed.

**ALL replies to RECORDS WANTED in this issue will be forwarded until the end of MARCH.**

## REPLYING TO A 'RECORDS WANTED' AD

- 1. If you wish to offer records to any advertiser who has inserted a **WANTED AD** in Record Collector, then place your offer in an envelope and write the **Box Number** of the ad in the **TOP LEFT HAND CORNER**.
- 2. Write your own **FULL NAME AND ADDRESS** in block capitals on the back of any envelope you send in.  
**PLEASE NOTE** you can't use **Box Numbers** in your address. If you wish to reply to more than one ad, you may send individual sealed replies (each with the appropriate **Box Number** on the front and your **NAME AND ADDRESS** on the back) inside a larger envelope, to save postage. Please ensure that your envelopes are no larger than 110mm x 220mm (4¼" x 7½") (DL size).
- 3. Address all replies to wanted ads to:

**RECORDS WANTED DEPARTMENT,  
 RECORD COLLECTOR,  
 43-45 ST MARY'S ROAD,  
 EALING, LONDON W5 5RQ, U.K.**

**PLEASE NOTE: Replies to Box Numbers can only be used to send INDIVIDUAL OFFERS to advertisers. They may NOT be used for the distribution of lists, mail shots, catalogues, circulars or promotional material of any kind. No envelope containing material contravening this condition will be distributed.**

- 4. **PLEASE DO NOT SEND RECORDS OR TAPES TO BOX NUMBERS!**

**FOR STANDARD CONDITIONS OF ACCEPTANCE, PLEASE SEE PREVIOUS PAGE**



# Record Listings

## SET SALE

WRITE TO THE ADVERTISER AND  
STATE THAT YOU ACCEPT HIS PRICE.

## AUCTION

SEND THE ADVERTISER YOUR BIDS  
FOR THE RECORDS ON OFFER.

**IMPORTANT NOTE: DON'T SEND ANY MONEY TO ANY  
ADVERTISER UNTIL YOU HAVE BEEN TOLD THAT  
YOUR OFFER HAS BEEN ACCEPTED.** For valuable items,  
you are advised to insist that records are sent to you by  
REGISTERED MAIL or RECORDED DELIVERY.

## COMMON ABBREVIATIONS USED IN THE LISTINGS

D/LP ..... double LP  
CVR ..... cover  
NC ..... no cover  
NOC ..... no original centre  
OFFS ..... offers invited  
ST ..... stereo pressing

IMO ..... International Money Order  
IRC ..... International Reply Coupon  
SAE ..... stamped addressed envelope  
DEMO ..... demonstration disc  
WOL ..... writing on label  
TOS ..... tear on sleeve

PO ..... Postal Order  
PS or PC ..... picture sleeve/cover  
PROMO ..... promotional record  
TRI ..... triangular centre  
EW ..... edge warp  
DJ ..... disc jockey copy  
MB ..... minimum bid

CONDITIONS: for a full explanation of M, VG, F, etc., please see inside back cover.

# SALES & AUCTIONS

## Greats and General

### SET SALE

Write to: 33 & 1/3, 13 HARRISON STREET, YORK YO31 1DG, UK.  
Tel/fax: (01904) 415402 or (0421) 048258. All at least EX/EX. UK orig.  
LPs none stated. P&P: LPs £1.50 1st, then 50p, 7" 25p. Wants welcome.

GRAHAM BOND, Sound Of '65 (2nd issue, slv. VG, disc) EX 14.50  
ERIC BURDON, Wicked Man/The Road/S.F. Nights (45) £7/7 4.00  
BRYAN CHALKER, New Frontier/Daddy Sing Me... ea 12.50  
B. DARIN, Broadway Bag/Hello Dolly/Shadow Of/Copa E.L.O., Out Of The Blue/Mr. Blue Sky (45) (both blue vinyl) £9/ 4.00  
FAIRPORT CONVENTION, Liege & Leaf/What We Did (bth. pink rim) ea 9.50  
HUMBLE PIE, On To Victory/Best Of/Street Rats ea 6.50  
JOY DIVISION, Still (2 LP, hessian slv.)/Substance/Peel Session £12/7 5.00  
EDEN KANE, same (Ace Of Cl.)/It's Eden (EP, no sleeve) £17/ 5.00  
KRAFTWERK, same (2 LP, 1974)/Computer Lv. (45, PS) £15/ 4.00  
LED ZEPPELIN, I/II/III (plum/red) ea EX/EX 8.50  
J. LEE LEWIS, Greatest/J. Lee Lewis (both plum orig.) £25/ 35.00  
LOVE AFFAIR, New Day/Day Without Love (45) £15/ 3.50  
J. MAYALL, Plays J. Mayall (EX, '65, orig.)/Blues Alone £15/ 8.00  
MUNGO JERRY, Impala Saga/Maggie (French 45, PS) £8/ 5.00  
MARK MURPHY, Who Can I Turn To (Immediate '66) 22.50  
PINK FLOYD, More/Obscured.../Animals/Piper... (reissue) £12/8/6/ 9.50  
POLICE, Regatta... (US 2x10")/Ghost In... (US half spd.) £8/ 9.50  
PRETTY THINGS, Greatest/Vintage Years/Real Pretty (all 2 LP) ea 9.00  
SLADE, Return To Base/Alive 2/Whatever Happened To £28/12/ 11.00  
STATUS QUO, Quo-tations/O! Rag Blues (12" promo) £28/ 7.50  
STRAWBS, Best Of (2 LP)/Antiques & C's/All Our Own Work ea 8.50  
SUPREMES, Sing Country Western & Pop (EX, Tamla '65 mono) 27.50  
WHO, Scoop/Story/Quick One — Sell Out (all 2 LP) £8/7 11.50  
Progs: Bowie, Budgie, B.J.H., Saxon, Camel, M'head, Rush, W'snake all £5 £7.00  
Lists available: Bowie, Stones, T. Rex, punk, Sweet, Queen, Who, Floyd, Cliff, Beatles/related, or write to be on mailing list.

### SET SALE

Write to: LINDA BARTLETT, 146 WOODMANSTERNE ROAD, STREATHAM  
SW16 5TZ. Tel: (0181) 480 7357.

PHIL COLLINS, But Seriously (RIAA multi-platinum CA/LP/CD) 200.00  
SPICE GIRLS, Say You'll Be There (BPI platinum CD single) 235.00  
MICHAEL JACKSON, Bad (American custom made CD award) 175.00  
FLEETWOOD MAC, Then Play On (UK silver LP) 150.00  
ROBERT PALMER, Secret (Aria gold LP) 125.00  
DAVID ESSEX, Gold & Ivory (BPI platinum LP) 125.00  
ASHFORD & SIMPSON, Solid (BPI silver single) 90.00  
YAZZ, Only Way Is Up (IFPI gold 12" + 7" single) 85.00  
BILLY OCEAN, When The Going Gets Tough (UK gold single) 50.00  
BILLY OCEAN, Suddenly (UK silver single) 50.00

### SET SALE

Write to: IAN BISHOP, 6 HAVELOCK STREET, MORFA, LLANELLI, CARMS.  
SA15 2BP. P&P free in UK. Europe rate £1.50, registered £2.50 extra.  
12" QUEEN AND BOWIE, Under Pressure (w/ promo black sl., die cut with silver sticker on sl.) M/M 25.00

**PROGRAMMES PROGRAMMES**  
We also specialise in rare tour programmes from the 60s, 70s, 80s and 90s, good rates cash and trade are given.  
Please send the items you have for sale with prices.  
Please send me your wants lists — thousands of programmes for sale.

### SET SALE

Write to: THE BLACK CAT BOOKSHOP, 36-39 SILVER ARCADE, LEICESTER  
LE1 5FB. Fax: (0116) 281 3545.

**LISTS LISTS LISTS LISTS LISTS LISTS LISTS LISTS LISTS**  
Mostly books, mags., programmes unless stated. SAE/IRC appreciated.  
POLICE & STING  
QUEEN  
ROXY MUSIC/BRYAN FERRY/SOLO etc.  
PINK FLOYD  
GENESIS/GABRIEL/COLLINS/SOLO etc.  
CLIFF & SHADOWS & SOLO  
LED ZEPPELIN & SOLO  
BEATLES, gum cards/mags./books etc. New list now  
OZ/INTERNATIONAL TIMES etc./UNDERGROUND MAGS. etc.  
BOLAN/T. REX, progs./books/mags. etc.  
WHO/DALTREY/TOWNSHEND etc. Books/mags./progs./signed items  
DAVID BOWIE, signed items/books/mags./progs./pic. sleeve/foreign 7"

OSMONDS, mags./books etc.  
BLONDIE/DEBORAH HARRY, photos/progs./records/books/mags. etc.  
STATUS QUO  
ZIG ZAG MAGAZINES, now list two  
60s-90s tour programmes  
40s-50s tour programmes (Jazz, Big Band etc.)  
BOB DYLAN, now list two  
MADONNA  
ROLLING STONES, now list two  
DURAN DURAN, now list three  
DEEP PURPLE & RELATED GROUPS  
Q MAGAZINES  
RECORD COLLECTOR BACK ISSUES (inc. out of print issues)  
FACE MAGAZINES, mostly volume one  
FHM's, GQ's, SKY, EMPIRE FILM MAGS. (state interest)  
GILLAN  
WHITESNAKE  
BUTTON BADGES, originals  
CONCERT TICKETS, used  
CONCERT TICKETS, printers proofs (ideal for framing)

### SET SALE

Write to: DAVE BOWLER, 48 RICHMOND COURT, ST. PETERS STREET,  
CARDIFF CF2 3AZ. Tel: (01222) 331672. P&P £1.00.

10" DEL AMIRI, Be My Downfall (UK) EX/EX 5.00  
12" BELINDA CARLISLE, Mad About You (UK) EX/EX 5.00  
CD SHERYL CROW, 1990 (15 tracks) EX/EX 10.00  
CD SOUL ASYLUM, Masterclass (12-track demos) EX/EX 10.00  
Vid BADFINGER (US documentary, ring for details) EX/EX 12.00  
Vid STATUS QUO, Doing Their Thing (live 1970) EX/EX 10.00  
Vid SHERYL CROW, Live & Uncut (ring for details) EX/EX 10.00  
LP KENNY BALL, Invitation To The Ball (UK Pye 1960) VG/VG 5.00

### SET SALE

Write to: MR. T. BRYANT, 38 LANSDOWN ROAD, CANTERBURY, KENT  
CT1 3JP. Tel: (01222) 456829.

CD DAVID BOWIE, Pin Ups (USA remastered promo) M/M 20.00  
CD DAVID BOWIE, Hunky Dory (USA remastered promo) M/M 20.00  
CD DAVID BOWIE, Diamond Dogs (USA remastered promo) M/M 20.00  
CD DAVID BOWIE, Lodger (USA remastered promo) M/M 20.00  
CD DAVID BOWIE, Alladin Sane (USA remastered promo) M/M 20.00  
LP ROLLING STONES, Beggar's Banquet (Dutch white vinyl) M/M 30.00  
LP ROLLING STONES, Big Hits (very rare Jap. with stickers + obi) M/M 40.00  
LP ROLLING STONES, Now (rare Jap. import booklet + obi) M/M 30.00  
LP ROLLING STONES, Superdisc (rare Jap. Best Of, insert + obi) M/M 35.00  
LP ROLLING STONES, Chess Sessions (Jap. issue + insert) M/M 20.00  
LP ROLLING STONES, Aftermath (Jap. import + obi) M/M 25.00  
LP ROLLING STONES, Get Yer Ya Ya's (Jap. import, insert + obi) M/M 25.00  
LP ROLLING STONES, Let It Be (Jap. import, insert + obi) M/M 25.00  
7" ROLLING STONES, Street Fighting Man (rare Italian PS) M/M 20.00  
7" ROLLING STONES, Tell Me (v. rare Dutch early PS) M/M 20.00  
7" ROLLING STONES, Get Off My Cloud (Jap. PS, top 1773) M/M 20.00  
7" ROLLING STONES, Let's Spend The Night (rare Dutch PS) M/M 20.00  
EP ROLLING STONES, Satisfaction (rare Mexican EP) M/M 30.00  
EP ROLLING STONES, Mother's Little Helper (rare French EP) M/M 25.00  
EP ROLLING STONES, Heart Of Stone (rare French EP) M/M 25.00  
EP ROLLING STONES, Carol (rare French EP) M/M 25.00  
Tape ROLLING STONES, Now (rare orig. USA reel to reel) EX/EX 30.00  
Tape ROLLING STONES, B.T. Buttons (orig. USA reel to reel) EX/EX 30.00  
Tape ROLLING STONES, Aftermath (orig. USA reel to reel) EX/EX 30.00

MUCH MORE AVAILABLE, PLEASE SEND WANTS LISTS

### SET SALE

Write to: CHEMICAL DISCS, 41 ETON AVENUE, WEMBLEY, MIDDLESEX HA0  
3AZ. Tel/fax: (0181) 902 3589 or (0956) 676 007 (Andy). Covers graded  
first. P&P £1.00 per item. Money back guarantee if not satisfied.

LP BEATLES, 7" (Italian Parlophone C06204115) M/M 25.00  
LP BIG BROTHER & HOLDING CO., Cheap Thrills (rare mono) M/M 40.00  
LP CARAVAN, Canterbury Tales (Deram DKR 8 1/2, 1973) M/M 15.00  
LP CATHERINE RIBEIRO & ALPES, Paix (Philips FR 6325-019) M/M 20.00  
LP DAVEY GRAHAM, Folk Blues & Beyond (Decca LX4649, 1964) EX/EX 55.00  
LP ENYA, same (BBC Reb605, 1986) M/M 20.00  
LP FAMILY, Bandstand (orig. window sleeve, K54006, 1972) M/M 15.00  
LP FURRY LEWIS, Presenting The Country Blues (B. Horizon, '69) M/M 60.00  
LP GALAXIE 500, On Fire & This Is Our Music (Rough 146 & 156, 1989/90) ea M/M 10.00

LPs HOYT AXTON, various titles — call for details all M/M 10.00  
12" KRAFTWERK, Showroom Dummies (12EMI5272, 1977) M/M 15.00  
LP LINDA LEWIS, Not A Little Girl Anymore (Arista, 1975) M/M 15.00  
LP LINDA LEWIS, A Tear And A Smile (Epic, EPC 25478, 1983) M/M 13.00  
LP PICCADILLY LINE, Huge World Of Emily Small (mono, CBS '67) M/G 12.00  
3LP P.I.L., Metal Box (Virgin, Metal 1, 1979) EX/M 25.00  
LP PENTANGLE, Pentangling (Pickwick SHM924) M/M 12.00  
LP RINGO STARR & VARIOUS, Scouse The Mouse (Polydor, '77) VG/VG 35.00  
LP SANDY DENNY, North Star Grassman (Island ILPS 9165, 1971) M/M 16.00  
DLP WHITE MANSIONS, various, inc. Clapton (A&M AMLX, 1978) M/M 15.00  
**REGGAE, many other titles available — call for details and list**  
3LP AFRICAN DUB, Vols. 1, 2 & 3 (Joe Gibbs) ea M/M 20.00  
LP DANDY, Dandy Returns (Trojan Tr 2, 1968) M/M 40.00  
LP PRINCE BUSTER, Tutti Frutti (Melodisc original) M/M 160.00  
LP MONEY MAKER, Various Artists (Studio One, original) M/M 120.00  
LP DENNIS BROWN, Various (Lightning LP7, 1978) M/M 15.00  
LP CULTURE, Two Sevens Clash (Lightning UP1, 1977) M/M 15.00  
LP RIDE YOUR DONKEY, Various (Trojan TTL18, 1969) M/EX 20.00

### SET SALE

Write to: NIGEL COOPER, 8 WELDON CLOSE, CHURCH CROOKHAM, FLEET,  
HAMPSHIRE GU13 0BG. Tel: (01252) 615545 between 11.00am & 9.00pm.  
P&P: £1.00 1st CD then 50p. Cheques payable to F.D. Cooper. CDs Mint.

CD BEATLES, Yellow Submarine (songtrack, UK 4-trk. promo, digi) 25.00  
CD PAUL McCARTNEY, Try Not To Cry (USA 1-track promo) 12.00  
CD PAUL McCARTNEY, No Other Baby (USA 1-track promo) 12.00  
CD PAUL McCARTNEY, No Other Baby (radio promo, UK 2-track promo) 13.00  
CD PAUL McCARTNEY, This One (USA 1-track promo) 12.00  
CD PAUL McCARTNEY, Choba b CCCP — The Russian Album (Jap. rel.) 35.00  
CD GEORGE HARRISON, My Sweet Lord (USA CD single) 10.00  
CD GEORGE HARRISON, Poor Little Girl (USA promo) 14.00  
CD TRAVELING WILBURYS, End Of The Line (USA promo) 11.00  
CD TRAVELING WILBURYS, Handle With Care (USA promo) 11.00  
CD TRAVELING WILBURYS, Inside Out (USA promo) 15.00  
CD TRAVELING WILBURYS, Last Night (USA promo) 11.00  
CD TRAVELING WILBURYS, She's My Baby (USA promo) 12.00  
CD TRAVELING WILBURYS, Wilbury Twist (USA promo) 11.00  
CD DAVID BOWIE, The Radio Edits (USA 3-track promo-only, PD) 14.00  
CD ERIC CLAPTON, Blues (Spanish 2-track promo) 19.00  
CD ERIC CLAPTON, Chronicles (Reprise CDR, 15-track) 19.00  
CD ERIC CLAPTON, Motherless Child (Spanish 1-track promo) 15.00  
CD ERIC CLAPTON, Stone Free (USA 1-track promo) 19.00  
CD E. CLAPTON, Selections From Rainbow Concert (USA 6-trk. digi) 19.00  
CD ERIC CLAPTON, Five Long Years (USA promo picture disc) 11.00  
CD ERIC CLAPTON, She's Gone (USA promo) 11.00  
CD BOB DYLAN/DEL AMIRI, Woodstock '94 (Spanish 2-track promo) 19.00  
CD JIMI HENDRIX, Daytripper (USA 3-track 3" CD, g/f sleeve) 20.00  
CD VAN MORRISON, Selections From Philosopher's Stone (USA 6-trk. promo) 15.00  
CD NIRVANA, Hymnbook (Jap. only 6-track, original, MVCG17002) 49.00  
CD PINK FLOYD, What Do You Want From Me (USA 1-track live promo) 15.00  
CD PINK FLOYD, Delicate Sound Of Thunder (live samp., UK 3-trk. pr.) 24.00  
CD PINK FLOYD, One Slip (1988, UK 3-track single) 19.00  
CD ELVIS PRESLEY, Artist Of The Century (Euro/UK 10-trk. promo, digipak) 79.00  
CD ELVIS PRESLEY, In The Ghetto (Spanish 2-track CD single) 35.00  
CD U2, If God Will Send His Angles (USA 2-track promo pic. disc) 11.00  
CD U2, Please (USA 3-track promo, picture disc) 11.00  
CD THE WHO, Hooligans (USA 1981 original 2 CD compilation) 35.00  
Vid THE WHO, Join Together (UK 4-track promotional video, VHS) 19.00  
CD NEIL YOUNG, Mr. Soul (USA promo) 10.00  
CD NEIL YOUNG, Inca Queen (1987, USA 2-track promo, digipak) 20.00  
CD NEIL YOUNG, Eldorado (Japanese 1989, 5-track CD, 20P2-2651) 29.00

### SET SALE

Write to: DAVE Houghton, 4 HUDSON CLOSE, LOWER WICK, WORCESTER  
WR2 4DP. Tel: (01905) 424932. SAE/IRC to reserve. P&P extra.

MemBOWIE, ticket stub (Worc's Gaumont 4/6/73) M 20.00  
7" GRATEFUL DEAD, Born Cross Eyed (orig. W.B. 7186) EX 30.00  
MemLED ZEPPELIN, ticket stub (Earls Court 17/5/75) M 20.00  
7" QUEEN, Another One Bites The Dust (UK demo) EX 20.00  
MemQUEEN, ticket stub (Brum Town Hall 16/11/74) 25.00  
7" THIN LIZZY, New Day EP (orig. Decca F13208, scarce) EX 180.00  
MemTHIN LIZZY, tickets (Brum 27/9/75 + MAL 28/11/75) ea EX 12.00  
7", U2, 11 O'clock (orig. Irish yellow vinyl) EX/M 40.00



## GREATS & GENERAL continued

### SET SALE

Write to: **M.J. COUPE, 22 PARK AVENUE, DEWSBURY, W. YORKS. WF13 2QH. Tel: (01924) 506557. UK P&P free rec. delivery. All payments to M.J. Coupe. \* Others available.**

7" PRINCE* Sexy Mother (shaped PD + sticker, WO123P)	M/M	9.99
CD WONDERSTUFF* Live In Manchester (F/O digi, WINCD074X)	M/M	9.99
CDS METALLICA, Turn The Page (4 5665912)	M/M	6.99
CDS METALLICA, Sad But True (4 14 METC011)	M/M	6.99
CDS METALLICA, Memory Remains (ST METC015)	M/M	6.99
CDS METALLICA, Until It Sleeps (3Z METC12)	M/M	6.99
CDS METALLICA, Live At Wembley '92 (MET CL10)	M/M	9.99
CDS MORRISSEY, International Playboys (CD POP 1620)	M/M	10.99

### SET SALE

Write to: **STEVE DINSDALE, 30A CAVENDISH AVENUE, FINCHLEY, LONDON N3 3QN. Tel: (0181) 371 9211. E-mail: steve.dinsdale@bbc.co.uk P&P £1.50 per item.**

2LP GRAHAM BOND, Sound Of '65/Bond Between Us (Edsel, DEP254)	M/M	12.00
LP GRAHAM BOND, Holy Magic (spiral Vertigo 6360 021)	VG/EX	20.00
LP GRAHAM BOND, We Put Our Magic On You (Mercury, SRM 1-612)	VG/EX	25.00
LP DAVID BOWIE, Aladdin Sane (g/f, orig, RCA RS 1001)	EX/EX	10.00
LP TIM BUCKLEY, Goodbye And Hello (Elektra K 42070)	M/M	8.00
LP TIM BUCKLEY, Happy/Sad (Elektra K 42072)	M/M	12.00
LP TIM BUCKLEY, Blue Afternoon (Warner WS 001842)	EX/M	15.00
LP TIM BUCKLEY, Live At The Electric (Elektra radio copy EKS 74074)	VG/VG	12.00
LP TIM BUCKLEY, Starsailor (Warner WS 1381)	M/M	18.00
LP TIM BUCKLEY, Greetings From LA (Warner WS 46178)	EX/EX	10.00
LP TIM BUCKLEY, Sefronia (Discreet 42901)	M/M	12.00
2LP CAPTAIN BEEFHEART, Trout Mask Replica (Rep. K64026)	EX/EX	15.00
2LP CAPTAIN BEEFHEART, Spotlight Kid/Decals Off (Reprise)	M/M	12.00
LP COLLOSSEUM, Valentine Suite (Vertigo spiral V01)	EX/EX	15.00
LP DOORS, American Prayer (Elektra K 52111)	EX/EX	12.00
LP JIMI HENDRIX, Live At Woodstock (Capitol 613003)	EX/EX	40.00
2LP JIMI HENDRIX, Electric Landyland (Polydor 2657 012)	EX/EX	25.00
2LP JIMI HENDRIX, Live At Winterland (Polydor, w/pstr.)	EX/EX	15.00
2LP JIMI HENDRIX, Concerts (CBS 88592)	EX/EX	12.00
LP LED ZEPPELIN, Led Zepppelin III (Atlantic K5002, wheel sl.)	EX/EX	10.00
LP LED ZEPPELIN, Houses Of The Holy (Atlantic K 50014)	M/M	10.00
LP LED ZEPPELIN, Physical Graffiti (Atlantic K 89400)	M/M	15.00
LP MAN, Do You Like It Here (United Artists LBR 1032)	VG/EX	10.00
LP MAN, Be Good To Yourself (United Artists UAG 29417)	VG/VG	10.00
LP MAN, Live At The Padgett Rooms (United Artists USP 100)	G/G	8.00
2LP MAN, Back Into The Future (United Artists UAG 60053/4)	EX/EX	14.00
LP MAN, Maximum Darkness (United Artists UAG 29872)	EX/EX	10.00
2LP VAN MORRISON, Too Late To Stop Now (Warners K86007)	EX/EX	12.00
LP PINK FLOYD, More (Columbia SCX 6346/Columbia Facing East)	M/M	25.00
2LP PINK FLOYD, Ummagumma (Harvest SHVL 1/2, laminated)	M/M	20.00
LP PINK FLOYD, Atom Heart Mother (Harvest SHVL 781)	M/M	25.00
LP PINK FLOYD, Meddle (Harvest SHVL 795)	EX/EX	8.00
LP PINK FLOYD, Dark Side Of The Moon (French Harvest, stickers + posters)	EX/EX	12.00
LP PINK FLOYD, Wish You Were Here (French Harvest, p. card + sticker)	VG/EX	10.00
LP PINK FLOYD, Animals (Harvest SHVL 815, pic. labels)	EX/EX	10.00
LP ROLLING STONES, Their Satanic Majesties Request (Decca TXS 103, 30 sleeves, red inner)	EX/EX	50.00
LP SANTANA, Lotus (CBS 66325, inners)	G/EX	8.00
LP VIV STANTHALL, Sir Henry At Rawlinson End (Charisma CAS 1139, insert + press release)	EX/EX	15.00
2LP TRAFFIC, On The Road (Island ISLD2)	EX/EX	12.00
2LP TYRANNOSAURUS Rex, My People/Prophecies (Fly TOOFA 3)	EX/EX	15.00
2LP T. REX, Beard Of Stars/Unicorn (Fly TOOFA 9)	EX/EX	15.00
LP VELVET UNDERGROUND, White Light White Heat (MGM)	EX/EX	8.00
3CD TALK TALK, After The Flood (Verve TALK D. 1, 2, 3 pic. CDs in 12" mount)	M/M	30.00
2LP TOM WAITS, Nighthawks At The Diner (Asylum K 63002)	M/M	15.00
2LP TOM WAITS, Asylum Years (Asylum K960321)	M/M	14.00
LP NEIL YOUNG, American Stars And Bars (Reprise K 54008)	EX/EX	12.00
LP NEIL YOUNG, Freedom (Reprise K WS 257)	M/M	8.00
2LP FRANK ZAPPA, Sheik Yerbouti (EMI E50011, orig. mix)	EX/EX	12.00

### SET SALE

Write to: **JOHN DIX, 289 ROSS ROAD, HEREFORD HR2 7QJ. Tel: (0432) 358669. P&P rates: UK LP/bk/prop/cuttings £1.50 first then 50p; CDS/Sh. music £1.00 first then 30p. Europe double UK rate. Elsewhere write. Wants lists welcome with SAE or IRC.**

SHM ATOMIC ROOSTER, Devil's Answer	EX	5.00
Bk D. BOWIE, Alias (P. & L. Gillman, large p/b)	EX	5.00
Prog D. BOWIE, Sound & Vision (1990, v. large)	EX	6.00
Cut BUDGE (large cuttings pack, early/mid 70s)	EX	7.00
Cut BEE GEES (large cuttings pack, 60s/early 70s)	EX	12.50
Cut BEACH BOYS (large cuttings pack, 60s/early 70s)	EX	12.50
Cut BLACK SABBATH (large cuttings pack, early 70s)	EX	10.00
Cut BEATLES (v. large pack, a few 70s, mostly 60s)	EX	20.00
Cut RINGO (small pack, 70s)	EX	5.00
Cut PAUL (v. large pack, mostly early 70s)	EX	12.50
Cut JOHN (v. large pack, mostly early 70s)	EX	12.50
Cut GEORGE (large pack, mostly early 70s)	EX	10.00
—BEATLES (large collection of original postcards available Brel, Valex, Eskimo etc. Send SAE/IRC for list)		
SHM BUCKS FIZZ, One Of Those Nights	EX	4.00
SHM BLUE MINK, Good Morning Freedom (slight crease)	VG	4.00
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EP C. RICHARD, C. Richard & The Shadows (EMI 1017, Sing. PS)	EX/EX	Offs
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## GREATS & GENERAL continued

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12	HAWKIND, * Earth Rite Preview (EP PS Fickline 104)	EX	12.00	CD	LUV MACHINE, same (SPM WWR CD 0048)	M/M	14.00				
7	COLIN JAMES HAY, * Hush Me ('87 4 tps + flex PS, Epic.)	M	5.00	CD	BRYAN MACLEAN, Yulebelievein (SC 11051)	M/M	16.00				
7	ISAAC HAYES, * New Horizon (1977 Polydora 2391331)	EX	10.00	CD	MCPEE, same (VSC 006, Australian issue)	M/M	18.00				
7	OFRA HAZA, Gladi (PS 1988, WEA YZ 301)	EX	5.00	CD	MADONNA, Ray Of Light (94687-2, made in Colombia, S.Amer.)	M/M	30.00				
7	MURRAY HEAD, How Many Ways (PS '79, Music Lovers 1)	M	5.00	CD	MARILLION, Garden Party (EMI 5393, pic. slv, signed by band)	M/M	65.00				
7	HEART, * Who Will You Run To (1987 pic. disc Cap. CLP 457)	EX	Offs	CD	MARILLION, He Knows You Know (EMI pic. slv, signed by band)	M/M	65.00				
7	HEAVEN '17, * Trouble (g/f double pack, Virgin VSD 920)	M	Offs	CD	MASTER'S APPRENTICES, Masterpiece (ANCD 005, Aust. iss.)	M/M	18.00				
7	HEAVY LOAD, * Monsters Of Hell ('85 PS, SWE 248983-7)	EX	6.00	CD	FREDDIE MERCURY, The Great Pretender (R 6336, pic. slv)	M/M	20.00				
7	HEAVY PETTING, * Rock Ain't Dead (+ 4 tps + flex PS, Poly. EP LP2)	EX	6.00	CD	OLIVER, Staying Alive (WHCD 001)	M/M	15.00				
7	BOBBY HEBB, * Sunny (1966, Philips BF 1503)	EX	Offs	CD	PAX, same (HBG 123/4)	M/M	15.00				
12	RICHARD HELL + VOID, * Blank Generation (PS Sire 6078608)	EX	15.00	CD	PINNACLE, Assassin (Stag Music HP12SL)	EX/EX	95.00				
CD	HELLOWEEN, Keeper Of 7 Keys, #1 (Polish, Nagrania SX2654)	EX	10.00	CD	QUEEN, Queen's First EP (M 2623, pic. sleeve)	EX/EX	30.00				
CD	BOBBY HELMS, My Special Angel (mono USA Decca DL 86283)	EX	Offs	CD	QUEEN, Another One Bites The Dust (EMI 5102, pic. slv)	EX/EX	15.00				
2LP	JIMI HENDRIX, Double Master ('73 org. issue Soundstage C18)EX	20.00	Offs	CD	QUEEN, I'm A Hard Line (QUEEN 1, pic. sleeve)	EX/EX	15.00				
7	MARGIE HENDRIX, I Got Your Mama's Recipe (USA Soundstage)	EX	Offs	CD	RAW MATERIAL, Time Is... (SPS/ARC WWR CD)	EX/EX	14.00				
CD	KEN HENDLEY, * Free Spirit (promo Bronze Jap, 1981)	EX	Offs	CD	ROLLING STONES, Out Of My Cloud (Decca F 12263)	EX/EX	12.00				
CD	HERN, * Paradise Lost (promo Fontana 23/4/90)	M	Offs	CD	ROLLING STONES, We Love You (Decca F 12654)	EX/EX	10.00				
CD	HERMAN'S HERMITS, Hold On (mono s/track USA MGM E 4342)EX	7.00	Offs	CD	ROLLING STONES, Honky Tonk Women (Decca F 13635)	EX/EX	10.00				
7	HERES + ANGELS, Hey Diana (picture disc Whitehouse 002)	M	6.00	CD	ROLLING STONES, Tumbling Dice (Rolling Stones RS 19103)EX/EX	40.00	10.00				
7	NICK HAYDOCK, * Laura (PS Decca 248983-7)	EX	15.00	CD	R. STONES, Paint It Black (Lon. CM 513, pic. slv Jap. iss.)	M/M	5.00				
CD	HILLO'S, And All This Jazz (1959 Philips BBL 7288)	EX	18.00	CD	R. STONES, Angie (Warner Pioneer P-1185, pic. slv. Jap. iss.)	M/M	40.00				
10	HIGH, * More... Madness (PS London LONP 297)	EX	10.00	CD	R. STONES, She's A Woman (EMI 5393, pic. slv. Jap. iss.)	M/M	40.00				
CD	BENNY HILL, * Benny Hill Sings? (World T 825)	EX	10.00	CD	R. STONES, Let It Be (Decca 6835204, red vinyl, Dutch iss.)	EX/EX	Offs				
prog	STEVE HILLAGE, Euro Tour 1979	EX	Offs	CD	ROUGH DIAMOND, same (Island ILPS 9490)	EX/EX	20.00				
CD	HIPSWAY, * The Heartthrob (12" x 2 dble PS Merc. MERXD 212)	M	Offs	CD	ROYAL MUSIC, Oh Yeah (Polydor DPO 6207, Jap. iss. pic. slv.)	M/M	30.00				
CD	AL HIRT, Swingin' Dixie Vol. 3 (US Audio Fidelity 5926 stereo)	EX	Offs	CD	R. SHIRTS, Street Light Years (Harvest SHSP 4104)	EX/EX	Offs				
CD	HIS LATEST FLAME, * London's Rock (1975 Freshair 6121124)	EX	Offs	CD	SUNDIAL, Acid Yantira (ACME AC801 1 LP)	M/M	20.00				
7	HITMAKERS, Pet Clark/Honeycombs etc. (1968 PS Pic.)	EX	10.00	CD	URBAN HUMAN (CD HUTJap Columbia, S. Amer.)	M/M	35.00				
7	RAM JAM HOLDER, Battering Ram (1975 Freshair 6121124)	EX	8.00	CD	WEST COAST POP ART EXPERIMENTAL BAND, Vol. 1 (SC11047)M/M	18.00	Offs				
CD	HOLLIES, * Sing Dylans (yell/black lib. Parl. PCS 7078)	EX	20.00	7	WINGS, Jet (Apple EAR 10520, pic. sleeve, Jap. issue)	M/M	Offs				
5LP	BUDDY HOLLY, Buddy Holly Story (boxed set World SM301/5)	EX	35.00	CD	YES, same (Atlantic K 40034)	EX/EX	12.00				
CD	MARY HOPKIN, * Postcard (1969 mono Apple APCOR 5)	EX	15.00								
12	BRUCE HORNSBY, * Range The Way It Is (PS RCA PT 49806)	EX	Offs								
12	HORSE, Speed Of The Beat Of My Heart (PS promo Capitol)	EX	Offs								
CD	HOTHOUSE FLOWERS, * Movies (PS London LONX 276)	M	10.00								
12	HOUSE OF LOVE, * Beatles & Stones (n'd. Fontana HLD 422)	M	12.00								
CD	HOUSEMARTINS, 7" x 4 Xmas Set (in foldout slv. Go Discs)	M	15.00								
7	P. HOWELL, Dr. Who/The Astronauts ('81 PS BBC RESL 80)	EX	10.00								
CD	HUE & CRY, * Sympathy To Stridgh (promo Vire. CDCP11)	EX	Offs								
7	FREDDIE HUGHES, * I Gotta Keep My Bluff In (Rocket Wale 1192)	M	7.00								
7	ALAN HULI, I Wish You Well (PS '79 Rocket XPRESS 12)	M	7.00								
12	HUMAN LEAGUE, * Hard Times (PS Virgin V4535-12)	EX	Offs								
7	HUMBLE PIE, Natural Born Boogie ('69 n/c immediate 082)	VG	5.00								
CD	HUMMINGBIRDS, * Blush + 3 (promo Roat. HUMM 1990)	M	Offs								
CD	BARRY HUMPHRIES, Housewife & Superstar (w/ J. Charis.)	EX	10.00								
12	MARSHA HUNT, Other Side Of Heaven (1978 Magnet MAG 130)	EX	10.00								
CD	IAN HUNTER/MICK RONSON, American Music + 3 (promo Merc.)	M	Offs								
CD	HUNTERS & COLLECTORS, * Collected Works (IRS CD 1032)	M	Offs								

## SET SALE

Write to: B. BLAKE, SOUTHCARE, TUNSTAD ROAD, HOVETON, NORWICH NR12 8QN. Tel: (01603) 783218. Postage 45p 50p, Lps £1.50.

45	DUTCH SWING COLLEGE, Old Amsterdam (Philips '63)	EX	4.00	45	ANDY WILLIAMS, Can't Help Falling In Love (CBS '70)	EX	4.00
45	QUEEN, Friends Will Be Friends (EMI '86 PS noc)	EX	6.00	45	QUEEN, Friends Will Be Friends (EMI '86 PS noc)	EX	6.00
45	SOLOMON KING, She Wears My Ring (Columbia '67)	EX	4.00	45	BOBBY VEE, Take Good Care... (London '61)	EX	6.00
45	MONKEES, I'm A Believer (RCA '66)	EX	5.00	45	AMEN CORNER, Half As Nice (Immediate '69)	EX	5.00
45	BROTHERHOOD OF MAN, Angelo (Pye '77)	EX	4.00	45	CONNIE FRANCIS, My Happiness (MGM '58)	VG	5.00
45	ALVIN STARDUST, Pretend (Stiff '81 PS pl)	EX	5.00	45	QUEEN, One Vision (EMI/EAC '85 PS noc)	EX	5.00
45	HOUSEMARTINS, Caravan Of Love (Go Discs '86 PS)	EX	4.00	45	PROCOL HARUM, A Whiter Shade Of Pale (Deram '67)	EX	5.00
45	FRANK FIELD, Mary In The Morning (Decca '69)	EX	4.00	45	PEREZ PRADO, Patricia (RCA '58 tri)	EX	6.00
45	THIN LIZZY, Waiting For An Alibi (Vertigo '79 PS)	VG	5.00	45	SPRINGFIELD, Bambino (Philips '61)	EX	6.00
45	VIOLINSKI, Clog Dance (Jive '78)	EX	4.00	45	RIGHTOUS BROS, You've Lost That... (orange London '69)	EX	4.00
EP	SHELLY MANNE, Shelly Manne & His Men Vol. 4 (Contemporary '58 tri)	VG	8.00				



## 200



## SET SALE/AUCTION

Write to: MONSIEUR HARRY PRIMMORE, 1 PATTESON DRIVE, OTTERTY ST. MARY, DEVON EX11 1TB. Tel: (01404) 815797. Mobile: (07968) 163568. P&P extra. Covers graded first.

FANCY SOMETHING FRENCH? (French pressings except where stated)	
LP BRIGITTE BARDOT, same (AZ 332)	EX/EX 15.00
LP JANE BIRKIN, Ex Fan Des Sixties (Fontana 6325 353)	EX/EX 20.00
45 RONNIE BIRD, Elle M'attend (Decca 71.045)	VG 15.00
LP JEAN FERRAT, same (Barclay 80 135)	EX/EX 20.00
LP GAINSBURG, Histoire De Melody Nelson (Philips 6397 020)	EX/EX 50.00
2LP GAINSBURG, Love (Philips 826 721-1)	VG/EX 12.00
LP GAINSBURG, Love, On The Beat (Philips 822 894-1)	EX/EX 10.00
LP GAINSBURG, De Choux (Philips 9101 097)	VG/EX 20.00
LP GAINSBURG, Madame Claude (Philips 9101 144)	EX/EX 50.00
LP GAINSBURG, Musiques De Films (Philips 9101 246)	EX/EX 35.00
LP GAINSBURG, Mauvaises Nouvelles (Philips 6313 270)	EX/EX 12.00
LP GAINSBURG, same (Impact 6886 140)	EX/EX 20.00
LP GAINSBURG, Vu De L'exterieur (Philips 6499 73)	EX/EX 35.00
LP GAINSBURG, You're Under Arrest (Philips 834 034-1)	EX/EX 10.00
LP GAINSBURG + BIRKIN, same (Fontana 855.563)	EX/EX 25.00
10 JULIETTE GREGORY, De Chansons (Polygram 876.479R)	EX/EX 15.00
LP FRANCOISE HARDY, Message Personnel (H 56019)	EX/EX Bids
LP F. HARDY etc., Surprise Partie (Vogue HEN1, UK)	EX/EX 15.00
EP F. HARDY etc., Surprise Party (Vogue VRE 5002, UK)	EX/EX 8.00
LP MORRICONE, Il Etait Une Fois Dans L'Ouest (RCA 404.751)	EX/EX 15.00
2LP ORIG CAST, La Revolution Francaise (Vogue LDM 30166)	EX/EX 15.00
LP VANESSA PARADIS, Variations (Polydor 843447-1)	EX/EX 10.00
LP VANESSA PARADIS, M. & J. (Polydor POLD 5232, UK)	EX/EX 10.00
LP MORT SHUMAN, same (TOD005)	EX/EX 20.00
LP V/A SEBERG etc., Made In France (Cachalot 130)	VG/EX 10.00

## SET SALE/AUCTION

Write to: SANDRA JONES, AARDVARK MUSIC, COMPTON HOUSE, 9 TOTNES ROAD, PAIGNTON, DEVON TQ4 5JX. Tel: (01803) 664481 daytime. (01803) 523821 evn. Covers graded first or same/better grade. Wants lists welcome! 1,000s available. P&P extra. Auction ends 6.00pm 28th Feb. Written bids, please enclose SAE.

AP AC/DC, Girl's Got Rhythm (+ 3 K11406E g/f envel. PS & others)	M	9.00
CD AC/DC, Bonfire Box (5CD box set sealed)	M	55.00
12 A-HA, Living Daylights (W8305TP, 1st edn. pic. disc)	EX	12.00
EP ANOREXIA, What I Want (Anorexia BRS011, 4-trk PS)	EX	10.00
LP ASIA, same (GEF11-85577 pic. disc)	EX	14.00
CD BLUR (7 track promo, free with Observer)	M	Offs
LP BLYTH POWER, Wicked Women, Wicked Men & Wicket Keepers (MAD 006 + booklet)	M	Offs
LP BOWIE, Pin Ups (BOPIC4 td. edn. pic. disc, die-cut sleeve)	M	15.00
CD KATE BUSH, This Woman's Work (CDKBBX1, 7CD box set)	all	80.00
12 DANSE SOCIETY, Dance/Move (SOX121 promo, PS)	M	Offs
12 DEAD OR ALIVE, What I Want (AS675 + poster, PS & others)	EX	22.00
8 DEVO, That's Good (Virgin VS567, unreleased metal acetate)	M	Offs
LP ELO, On Third Day (JET LP202, clear vinyl + inn. slv. & others)	M	12.00
12 ERASURE, Chains Of Love (D12MUTE83 3-track promo & others)	EX	Offs
12 ERASURE, Supernature (S12MUTE99 3-track promo, PS)	M	Offs
12 ERASURE, Don't Say Your Love Is Killing Me (promo, PS)	M	Offs
12 EURYTHMICS, Never Gonna Cry Again (RCA768 PS & others)	EX	22.00
CD GARBAGE, Push It (3" CD single in blister pack)	M	5.00
12 GRID, same (RSD1 PS)	EX/M	22.00
7 IQ, Barbell Is In (Sahara IQ1002, signed PS & others)	M	14.00
CD ELTON JOHN, Made In England (EJINT1, interview CD)	M	12.00
12 KISS, Then She Kissed Me (CANL110 Co. slv. & others)	EX	10.00
LP LARD FREE, same (Vamp. Fr. + promo file, sticker, photo, 5 ins.)	EX	Offs
7 LED ZEPPELIN, Trampled Underfoot (DC1 freebie, die-cut slv)	EX	18.00
12 MADONNA, Like A Prayer (Sire W7539TP pic. disc)	M	15.00
CD MADONNA, Royal Box (Sire 7599 264932, box set, complete)	M	70.00
LP MARILYN MANSON, Antichrist (promo album)	M/M	20.00
CD MARILYN MANSON, Mech Animals (promo tour edn. no. 0804, PVC wallet & comic)	M	Offs
vid MARILYN MANSON, Dead To The World (German P.A.L., sealed)	M	20.00
7 MARILLION, Garden Party (EMPS593, Jester shp. pic. disc)	EX	15.00
CD PAUL MCCARTNEY, Paul Is Live (promo 5 track sampler)	M	25.00
10 METALLICA, One (METPD510, pic. disc + card)	M/M	20.00
LP METALLICA, Ride The Lightning (MFN27P pic. disc)	M/M	18.00
LP MOTORHEAD, No Remorse (2 LP leather sl. + inners & other)	M	20.00
LP MOTORHEAD, Orgasmatron (GWR GWPD1 pic. disc & others)	M	12.00
LP MY LIFE STORY, Mornington Crescent (MOTHER LP1)	M/M	15.00
12 MY LIFE STORY, 4 Titles M. Tongue (MOTHER 2T)	M/M	10.00
12 MYTHRA, Death & Destiny (Streetbeat 12LAMP2 4-trk + PS)	M/MB	95.00
LP STEVE NICKS, Other Side Of Mirror (hologram, inn., inner)	EX	14.00
12 NIRVANA, Silver (Tupelo TUP BB25, blue vinyl)	M/M	Offs
LP OMD, Junk Culture (V2310, inner, stkd. sl. + free 7" & others)	M	12.00
12 PET SHOP BOYS, Discotheque (12 RDJ6452 promo + inn. PS)	EX	Offs
LP PET SHOP BOYS, Red Letter Day (12RDJZ6460 promo & others)	M	Offs
10 PSB, West End Girls (10R6115, stkd. round /out PS)	EX	30.00
7 PHILIP & FOETUS VIBRATIONS, Tell Me... (WOMB XK07 PS)	EX	20.00
10 P.I.L., Disappointed (VST1181 white lbl. promo, stickered sl.)	M/M	18.00
LP PINK FLOYD, Ltd. ed. interview pic. disc (BAK2028 die-cut sl.)	M	15.00
12 PRAYING MANTIS, Soundhouse Tapes Part 2 (12HARS201)	M	15.00
12 PRINCE, I Wanna Be Your Lover (K175377 Col. slv. & others)	M	20.00
12 PRINCE, I Could Never... (WB2887P pic. disc)	M	12.00
LP QUEEN, Night At Opera (Dutch white vinyl)	M/M	Offs
LP QUEEN, Night At Opera (Elektra TE1053 US promo lbl. & stkr.)	EX/M	Offs
12 QUEEN, Show Must Go On (12QUEENSG19, 1-sided, etched)	EX/M	15.00
CD QUEEN, Digital Master Sampler (CD DIG1 promo pic. disc, f/out pic. cov.)	M	Offs
- QUEEN, Art Of... — The Eye (book/CD-Rom, Smithmark bks)	New	Offs
7 QUEENSRYCH, Empire (NAT9000 shaped pic. disc, ins.)	M	Offs
LP RED HOT CHILI PEPPERS, Californication (idle album)	M/M/M	12.00
LP RUSH, Power Windows (VERHP31 pic. disc, die-cut PS & others)	M	20.00
7 SAMSON, Red Skies (PODJ554 1-sided promo)	M	10.00
LP SAXON, Denim & Leather (EMS1163, blue vinyl, PS)	M	12.00
LP SCRAPING FOETUS..., Hole (WOMB PDL3 g/f lyr. ins., PS)	M	40.00
LP SIMPLE MINDS, Once Upon A Time (pic. disc, die-cut g/f & inn.)	EX	13.00
LP SMILE, Gettin' Slim (18PP-1, Jap. feat. Brian May & R. Taylor, ins.)	M	Offs
12 SPACE, Money (12HOMEX1, yellow vinyl)	M/M	8.00
CD SPIRITUALIZED, Ladies & Gentlemen... (12 x 3" CD pill box set)	M	70.00
7 BRUCE SPRINGSTEEN, Cover Me (Bruce shp. pic. disc, no plinth)	EX	15.00
7 B. SPRINGSTEEN, Dancing In The Dark (Cadillac shp. pic. disc)	EX	20.00
LP STING, Dream Of Blue Turtles (DREMP p. disc, die-cut sl. & ins.)	EX	10.00
7 ROGER TAYLOR, I Wanna Testify (v. rare)	M	Offs
12 TEXAS, 4 tracks from Mothers Heaven (TXSDJ3 promo, PS)	M	Offs
12 THE THE, same (TRUTH1, no D52, 1-sided & others)	M	Offs
12 THERAPY?, Trigger Insult (AMYOJ535 6 trk. promo, stkd. slv.)	EX	Offs
7 TV21, Ambition (Aargh 002, 3 track, f/out PS & others)	EX	14.00
7 U2, New Years Day (UWIP6848 dbl. pack, black inns., PS)	M	12.00
12 VARDIS, Promo EP (VAR EP Police Patrol + 3 logo stamped slv.)	EX	Offs
LP V/A, If You Can't Please Yourself... (S. Bizarre, inn. ins. & file)	EX	15.00
LP V/A, Some Bizarre Album (BZLP1, inner)	EX	12.00
LP WET WET WET, Sweet Little Mystery (EP JEWEL422 PVC wct cov.)	M	Offs
12 WHO, Who Are... (MCAP14950 US pic. disc, die-cut sl. & others)	M	Offs

## SET SALE/AUCTION

Write to: GARRY NICHOLLS, 14 TYRONE ROAD, SOUTHEND-ON-SEA, ESSEX SS1 3HF. Tel: (01702) 585720 before 9.30pm please. All are original UK 45s unless stated. Covers graded first. Auction closes 9pm February 21st. Please add P&P UK 7" 1st £1.00, 2 or more £1.50 total, 12" 1st £1.50, 2 or more £2.00.

ANY TROUBLE, Yesterday's Love (Stiff)	EX/M	10.00
BLACK SABBATH, Turn Up The Light (pic. disc Vertigo)	EX	5.00
BLACK SABBATH, Hard Road (purple vinyl, Vertigo)	M	4.00
DAVID BOWIE, 32 Different Shades (various)	EX	50.00
BUDGE, Keeping (pic. disc, RCA)	M	4.00
KATE BUSH, Hammer Horror (EMI)	EX/M	8.00
BUDZCOCKS, Spiral Scratch EP (New Hormone)	EX/M	Bids
CELIA & MUTATIONS, You Better Believe Me (UA)	EX/M	7.00
CLASH, Capital Radio EP (CBS)	EX/EX	Bids
DAMNED, The Gigolo (MCA, blue vinyl, multifold sleeve)	M/M	5.00
DEEP PURPLE, New Live & Rare (purple vinyl, Purple)	EX/EX	7.00
DUFFY, Running Down The Road (inn. demo)	M	12.00
DAVID ESSEX, Lamplight (CBS)	EX/M	4.00
ACE FREHLEY, New York Groove (Casablanca)	M	Bids
IRON MAIDEN, Falling (Germi)	M	Bids
IRON MAIDEN, Sanctuary (Censored, EMI)	EX/EX	12.00
JERKS, Come Back Bogart (Laser)	EX/M	8.00

KILLOYS, Johnny Won't Get To Heaven (Raw)	M/M	10.00
KISS, Sure Know Something (Casablanca, demo)	M	Bids
KISS, World Without Heroes (Casablanca, pic. disc)	M	9.00
LED ZEPPELIN, Immigrant Song/Hey Hey etc. (German Atlantic)	EX/M	Bids
LED ZEPPELIN, Trampled Under Foot (Swan Song, promo)	M/M	Bids
LED ZEPPELIN, This Is... (Atlantic, Aussie only EP)	EX/M	Bids
MACHINES, True Life etc. (EP Wax, stamped pic. slv. white label)	EX/EX	Bids
METAL UBAIN, Panic (French Cobra)	M/M	8.00
MOTORHEAD, same (Bronze, live pic. disc)	M	4.00
MIKE OLDFIELD, Take 4 (Virgin)	EX/M	6.00
PET SHOP BOYS, Suburbia (Parlophone, double pack g/f)	M/M	10.00
POLICE, Fall Out (Illegal, b/w sleeve)	EX/M	15.00
POLICE, Can't Stand Losing You (A&M, white vinyl)	EX/M	9.00
POLICE, Six Pack (A&M, all complete)	M/M	25.00
PRINCE, Gotta Stop (Messin' About) (WB)	EX/M	Bids
QUEEN, Bohemian Rhapsody (EMI)	EX/M	25.00
RAMONES, Show My Pleasure etc. (Sire)	M	9.00
RAMONES, We Want The Airwaves (Sire)	EX/M	8.00
REACTION, I Can't Resist (Island)	EX/M	7.00
RIBS, Man With No Brain (Aereo)	M	9.00
RUDI & OUTCASTS etc., Battle Of The Bands (Good Vibes, dbl)	EX/M	9.00
SAMSON, Riding With The Angels (RCA, pic. disc)	M	13.00
BRUCE SPRINGSTEEN, Cadillac Ranch (CBS)	EX/M	Bids
SEX PISTOLS, Anarchy In The UK (EMI)	M	14.00
SEX PISTOLS, Anarchy In The UK (Barclay, French orig.)	EX/EX	Bids
SEX PISTOLS, Anarchy etc. (Barclay, 2 diff. versions, French)	M/M	Bids
SEX PISTOLS, Submission b/w New York (Barclay, French)	M/M	Bids
SHAKES, Funeral Rites b/w I Kill God (Private)	EX/EX	Bids
SLAUGHTER & THE DOGS, Cranked Up Really High (Rabid)	M/EX	6.00
SOFT BOYS, Near The Soft Boys (EP Armageddon)	M/M	12.00
SQUEEZE, Cool For Cats (A&M pink vinyl)	EX/EX	£3/M 6.00
THIN LIZZY, Hollywood (Vertigo, pic. disc)	M	9.00
TRAPEZE, Don't Ask How I Know (Aura)	M/M	9.00
UFO, Shake It About (Beacon)	M	Bids
ULTRAVOX, Passing Strangers (Chrysalis, clear vinyl)	M	5.00
USERS, Sick Of You (Raw, number 309 on rear)	M/M	14.00
JOHNNY WARMAN, Head On Collision (Ring)	EX/M	9.00
RITA WRIGHT, Love Is All You Need (Jet, demo)	M	12.00

12" picture disc etc.		
PAT BENATAR, Love Is A Battlefield (Chrysalis, 12" pic. disc)	M	5.00
BLONDE, Parallel Lines (Chrysalis, US LP pic. disc)	M/M	12.00
DILLINGER, Cocaine In My Brain (Valdene, 12" white vinyl)	M/M	12.00
ELO, Shine A Little Love (Jet, 12" white vinyl)	M/M	6.00
FRANKIE GOES TO HOLLYWOOD, Pleasuredome (ZTT, 2 LP pic. discs)	M/M/M	15.00
FGTH, Power Of Love (ZTT 12" pic. disc 12 PZTAS 5)	M	6.00
FREE, All Right Now (Island, 12" pic. disc)	M	6.00
ADRIAN GURVITZ, The Way I Feel (Jet, 12" pic. disc)	M/M	7.00
GARY MOORE, Hold On To Love (Ten, shaped pic. disc)	M	9.00
GARY MOORE, Shapes Of Things (Ten, explosion shaped pic. disc)	M	10.00
ROLLING STONES, She Was Hot (RS, shaped pic. disc)	M	15.00
BILL WYMAN, same (A&M LP pic. disc)	M	15.00
YES, Wonderful Stories (Atlantic, 12" blue vinyl)	EX/M	8.00
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KEITH EMERSON, I'm A Man (MCA, white label test)	M	8.00
ELTON JOHN, Are You Ready For Love + 2 (Rocket)	EX/M	7.00
MILLIE JACKSON, A Taste Of Millie (Spring, US Uncensored)	EX/M	10.00
RADIO STARS, Nervous Energy (Chiswick, 12" numbered)	M	6.00
RAMONES, Sheene Is A Punk Rocker (Sire, 12" numbered)	EX/M	8.00
THUNDERDUMBS, Freedom (Polydor, white lbl test + PR sheet)	M	18.00
TUBES, White Punks On Dope (A&M)	M/M	7.00

UK Motown demos		
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JERMAINE JACKSON, Take Time (demo TMG 1092)	M	5.00
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SMOKEY ROBINSON, Medium X (demo TMG 1106)	M	4.00
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DIANA ROSS, Top Of The World (demo TMG 1099)	M	6.00
DAVID RUFFIN, You're My Peace Of Mind (demo TMG 1093)	M	6.00
STEVIE WONDER, As (demo TMG 1091)	M	6.00
STEVIE WONDER, Another Star (demo TMG 1083)	EX	6.00
CHRISTMAS GREETINGS FROM MOTOWN, 1977 (demo PSR 417)	EX	7.00

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ARETHA FRANKLIN, Rock-A-Bye Your Baby etc... (Fontana)	EX	9.00
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HOWLIN' WOLF, Rockin' Pneumatic Lightnin' (South On Bside, Pye Int.)	M	10.00
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MARVELETTES, My Baby Must Be A Magician (US Tamla)	M	7.00
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## GREATS & GENERAL continued

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EP	R. STONES, The Last Time (Sp. '65, pensive group shot p/s)	EX/EX 50.00
EP	R. STONES, Not Fade Away (Fr. '64, colour lettering p/s)	EX/EX 45.00
EP	R. STONES, Get Off My Cloud (Fr. '65, alleyway group p/s)	EX/EX 40.00
EP	R. STONES, You Can't Always Get... (Singapore night mv p/s)	EX/EX 40.00
EP	R. STONES, Rock & My Cloud (Japan, '65, group in sofa p/s)	EX/EX 65.00
EP	SHADOWS OF KNIGHT, Gloria (Spain, '66, tremendous p/s)	VG/EX 65.00
7"	SLADE, Coz I Luv You (Sweden, '71, mega rare unique p/s)	EX/EX 65.00
7"	SLADE, C'mon Let The Noise (France, amazing live p/s)	EX/EX 25.00
EP	SMALL FACES, Sha-La-La-La-Lee (Fr. '66, stunning p/s)	EX/EX 65.00
EP	SMALL FACES, Rock On (France, '66, truly amazing p/s)	EX/EX 50.00
7"	SMALL FACES, The Universal (Sweden, '68, tremendous p/s)	EX/EX 50.00
LP	SMALL FACES, Musik Fur Alle (Ger. '65, unique p/s, ND153)	M/EX 70.00
EP	SMOKE, My Friend Jack (Fr. '67, amazing group p/s)	EX/EX 60.00
EP	SPENCER DAVIS, Gimme Some Lovin' (Fr. '66, unique p/s)	EX/EX 25.00
EP	SPENCER DAVIS, This Hammer (Sweden, amazing group p/s)	EX/EX 35.00
EP	STATUS QUO, Generation (Spain, '65, tremendous unique p/s)	EX/M 50.00
7"	STATUS QUO, Paper Plane (France, '72, rare promo only p/s)	EX/M 80.00
7"	STATUS QUO, In My Chair (France, tremendous nice p/s)	EX/M 50.00
EP	THEM, Gloria (France, '65, legendary p/s, 457.073M)	EX/EX 50.00
EP	THEM, Gloria (Mexico, '65, mega rare, tremendous p/s)	M/EX 60.00
EP	THEM, Here Comes The Night (Denmark, '65, in amazing p/s)	VG/EX 45.00
EP	THEM, Them (UK, '65, mega rare p/s, very few pressed)	EX/EX 100.00
7"	THIN LIZZY, Whiskey In The Jar (Swe. '73, tremendous p/s)	EX/EX 60.00
7"	THIN LIZZY, Whiskey In The Jar (Germany, '73, amazing p/s)	M/M 30.00
7"	WHO, Dogs (Spain, '65, mega rare totally unique p/s)	EX/VG 50.00
EP	WHO, Happy Jack (Spain, '65, tremendous group p/s)	EX/EX 70.00
EP	WHO, Happy Jack (France, '65, unique group shot p/s)	EX/EX 70.00
EP	WHO, I'm A Boy (France, '65, legendary group p/s)	EX/VG 50.00
EP	WHO, Ready Steady Who (Sweden, '66, fantastic p/s)	EX/EX 60.00
7"	WHO, Pictures Of Lily (Swe. '67, amazing live group p/s)	EX/EX 70.00
EP	YARDBIRDS, Over Under Sideways Down (Fr. '65, great p/s)	EX/EX 60.00
EP	YARDBIRDS, Shape Of Things (France, '65, group café p/s)	EX/EX 35.00
EP	YARDBIRDS, Full Of Soul (Fr. '65, great moody p/s)	EX/EX 60.00
EP	T. REX, Get It On (Sweden, v. rare 3-track, unique p/s)	EX/EX 35.00
7"	T. REX, Jeepster (Sweden, '71, in tremendous p/s)	EX/EX 35.00

## SET SALE

Write to: 15 HINDE STREET, MOSTON, MANCHESTER M40 5LW. Cheques/PQ payable to P. Cotten. P&P free.

GENESIS, Calling All Stations (CD album sampler, Virgin, '97, g/s + fully signed press photo 8" x 6")	M 20.00
DAVID BOWIE, "Hours" hologram promo sample	M 5.00
MANSUN, Taxloss '77, live, promo only, 1998)	M 6.00
READING FESTIVAL '98, Plant & Page, Garbage etc. handbill	M 3.00
PETER GREEN/JOHN MAYALL, Manchester Univ. '99, gig handbill	M 1.00
STEREOPHONICS, UK top 40, handbill	M 1.00
OZZ FEST '99, Black Sabbath, London (cancelled gig) handbill	M 1.00
AUTOGRAPHED PRESS PHOTOGRAPHS (DIFFERENT SIZES)	
CUTTINGS, £20: Arthur Brown, £7: John Mayall, £6: Louise	4.00
CUTTINGS, POSTERS, MAGAZINES, etc.	
Stereophonics, £10: B. Sabbath, £12: Bush, £10: Led Zep/Solo	15.00
HANDBILLS/ORDS/MANCHESTER UNITED (SAE FOR LISTS)	

## SET SALE

Write to: PAUL AMEY, 39B BEACONSFIELD VILLAS, BRIGHTON BN1 6HB. Tel: (01273) 703370.

7"	DONOVAN, Colours (28/5/65, UK promo)	M	40.00
7"	BLUE MINK, Good Morning Freedom (UK demo)	M	30.00
7"	BLUE MINK, Our World (UK demo)	M	30.00
12"	QUEEN, You Don't Fool Me (promo, orange vinyl)	EX	15.00
7"	THE FIRST STEPS, Anywhere Else But Here	EX	15.00
7"	THE MASTERMIND, She Belongs To Me	VG	10.00
EP	B. HOLLY, The Late Great (pic. silv.)	VG	10.00
EP	B. HOLLY, Listen To Me (pic. silv.)	VG	10.00
EP	R. ORBISON, In Dreams (pic. silv.)	VG	10.00
EP	R. ORBISON, Love Hurts (pic. silv.)	VG	10.00
EP	ELVIS, Striped Elvis (pic. silv.)	VG	10.00
EP	ELVIS, Live In Las Vegas (pic. silv.)	VG	10.00
EP	F. SINATRA, The Lady Is A Tramp (pic. silv.)	VG	10.00
EP	KINKS, Kwyyet Kinks (pic. silv.)	VG	10.00
2EP	B. MILES, Over The Gate	ea VG	15.00
7"	SMALL FACES, Stand By Me	VG	5.00
7"	S. FACES, Whatcha Gonna Do	VG	5.00
7"	S. FACES, Hey Girl	S. FACES	5.00
7"	S. FACES, All Or Nothing	VG	5.00
7"	S. FACES, She La La Lee	VG	5.00
2x7"	S. FACES, My Minds Eye (1 demo/1 release)	ea VG £10/	5.00
7"	S. FACES, Patterns (F12619)	VG	20.00
7"	S. FACES, I Can't Make It	VG	10.00
7"	S. FACES, She La La Lee 2 trax	VG	5.00
7"	S. FACES, She La La Lee (picture sleeve)	VG	10.00
7"	S. FACES, Itchycoo/Tin Soldier (picture sleeve)	VG	10.00
2x7"	S. FACES, Itchycoo Park (w/label)	ea VG	5.00
2x7"	S. FACES, Itchycoo (ilic label)	ea VG	5.00
2x7"	S. FACES, Lazy Sunday	ea VG	5.00
2x7"	S. FACES, Tin Soldier	ea VG	5.00
3x7"	HUMBLE PIE (pic. silv. x 2, pink lbl)	ea VG	5.00
7"	S. FACES, Here Comes The Nice	VG	5.00
7"	S. FACES, Stay With Me (7" maxi)	VG	5.00
2x7"	S. FACES, The Universal	ea VG	10.00
7"	SUGAR PUFFS, Teddybears Picnic (7" flexi, v. rare)	VG	35.00
12"	ALTERED IMAGES, Pinky Blue (x 2, demo)	VG	15.00
12"	SHAKATAK, Dri Dri (12" demo)	VG	15.00



## GREATS & GENERAL continued

### SET SALE

**Write to: THE BLACK CAT BOOKSHOP, 36-39 SILVER ARCADE, LEICESTER LE1 5FB. Tel: (0116) 251 2756. Fax: (0116) 281 3545. Terms: CWO.**  
**Payment by cheque or IMO in £Sterling, Postal Orders, Visa or Mastercard.**  
**Postage is extra, UK 1st item £2, then £1.50 per item. We will quote exact postage at cost to overseas customers.**

**PROMO POSTERS, LEAFLETS, FLYERS ETC. ALL EXCELLENT UNLESS STATED.**

**NB: All posters are folded for mailing, unless stated.**

JOAN BAEZ, printers proof of the front of the LP sleeve "In Concert" (printed on paper, full size, sl. crease) 25.00  
SHIRLEY BASSEY, poster for 25th Anniversary album 18.00  
BAY CITY ROLLERS, "Wouldn't You Like It" poster 15.00  
BAY CITY ROLLERS, Love From The Rollers (large tartan envelope poster, small mark) 15.00

BAY CITY ROLLERS, Bye Bye Baby (7" insert tyrics/pic.) 4.00  
BAY CITY ROLLERS, Once Upon A Star (large poster) 20.00  
BAY CITY ROLLERS, new album "Rollin" poster 18.00  
BAY CITY ROLLERS, new album "Dedication" poster 18.00  
BEACH BOYS, poster for 20 Golden Greats 18.00  
BEATLES, poster '62-'66 & '67-'70 albums (Apple) 40.00  
BEATLES, AT HOLLYWOOD BOWL, round brochure 18.00  
ADRIAN BELEV, Lone Rhino poster 10.00  
BIMBO JET, El Bimbo poster (corner marked) 5.00  
BLACK OAK ARKANSAS (& Ruby Starr) Balls Of Fire poster 15.00  
BARRY BLUE, Billy (new single) poster 5.00  
MARC BOLAN, rolled poster, head & shoulders with acoustic guitar (Pace 1971, approx. 24" x 37", minor wear on edges) 40.00  
GARY US BONDS, poster for album Dedication 15.00  
BONZO DOG DOD DAH BAND, poster for Gorilla (damaged, torn into two pieces down one fold) 10.00

DAVID BOWIE, rolled poster, Who's Who in Absolute Beginners (approx. 14" x 19", sl. creased) 20.00  
EDGAR BROUGHTON BAND, poster for new album (SHVL 791) 20.00  
JACKSON BROWNE, poster for Saturate Before Using CAPABILITY BROWNE/SPREADEAGLE, Charisma poster 18.00  
CAPITOL VINE SERIES poster, Beach Boys, Steve Miller, Linda Ronstadt etc. 18.00

DAVID CASSIDY, poster for 3 albums 18.00  
TONY CHRISTIE, postcard flyer for album 5.00  
COCHISE, poster, band pic. with setting sun (sl. marked) 15.00  
NAT KING COLE, poster for 20 Golden Greats 18.00  
COMMODORES, poster for new album X (20th Anniv.) 18.00  
DAWN, poster for new album Tie A Yellow Ribbon 18.00  
DAWN, different poster for Tie A Yellow Ribbon (part trimmed off base of poster) 10.00

NEIL DIAMOND, postcard flyer (5 albums) 5.00  
NEIL DIAMOND, poster "How Many Diamonds In Your Collection" 18.00  
JUDGE DREDD, poster for Last Of The Skinheads 18.00  
JUDGE DREDD, poster for Bedtime Stories 18.00  
DR. FEELGOOD, poster for new album Private Practice 18.00  
DR. FEELGOOD, poster for new album As It Happens 15.00  
DRIFTERS, poster for Malpractice (slightly stained) 18.00  
SHEENA EASTON, poster for debut album Take My Time 18.00  
ELO, poster for new album 102 2 20.00  
EMI RECORDS, poster "A Monument In British Rock" (sm. tears) 10.00  
DON ESTELLE & WINDSOR DAVIS, poster for the single "Paper Doll" (slightly dusty) 15.00

EURYTHMICS, poster for Sweet Dreams (7" & 12") 18.00  
BRYAN FERRY, rolled poster, Pac 1980 (E7 P3245) 20.00  
BRAN FERRY, rolled poster, Pace 1981 (P3327) 20.00  
BRYAN FERRY, 2 rolled posters, Dutch, Verkeerde Repredukities 1168 (1978) & 1225 (1981) ea 20.00  
BRYAN FERRY, rolled poster, Anabas #2002 (1981, b&w) 15.00  
BRYAN FERRY, rolled poster, Dutch, ROO37 20.00  
BRYAN FERRY, rolled poster, Eurodisc, 1981 (#1169) 20.00  
FERRY (Roy/Mick), rolled poster, 4 off stage, Anabasis A1006 (1981) 20.00  
FERRY (Roy/Mick), rolled poster, 5 on stage, Pace 1979 (P3224) 20.00  
BERNI FLINT, poster for his first single 10.00  
BERNI FLINT, poster, "I Don't Want To Put A Hold" 10.00  
CRYSTAL GAYLE, poster for singles album 15.00  
GIBSON GUITARS, poster (double sided) 15.00  
GLITTER BAND, poster, Listen To The Band 15.00  
GOODIES, small poster for single Mickey Mouse 10.00  
ROBERT GORDON (with Link Wray), poster "Red Hot" GREASEBAND, poster for album SHVL 790 (sl. damaged) 15.00  
PARRISH & GURVITZ, 1st album on R. Zonophone poster 20.00  
FRANCOISE HARDY, poster, no title (textured finish) 20.00  
HOLLIES, poster for Distant Light 18.00  
HOT CHOCOLATE, poster for XIV Greatest Hits 15.00  
HOT CHOCOLATE, poster for 20 Hottest Hits 15.00  
IGGINSBOTTOM, poster for Wrench album (slightly creased & 2 small holes) 15.00

ISLAND RECORDS, flyer, Ultravox, J Martin etc. 5.00  
IRON MAIDEN, poster for new album Killers 20.00  
JACKSON FIVE, flyer for 8 albums (in colour, circa 1970) 18.00  
JACKSON FIVE, poster for Tamla Motown (circa 1970) 35.00  
MICHAEL JACKSON, flyer, 1988 pic, disc singles pack (12") 15.00  
JAMES GANG, poster for in Europe '71 and album "Thirds" 18.00  
THE JETS, poster for new album (100% cotton?) 15.00

TOM JONES, printer proof of the full sleeve for "Along Came Jones" printed on card in full colour & full sized, opens out to show rear of album, approx. 13" x 24" overall. Would look superb in a frame 50.00  
JUDAS JUMP, poster, Run For Your Life 18.00  
KID CREOLE etc., small poster for Stool Pigeon 9.00  
JULIET LAWSON, poster for Boo (new album) 18.00  
JOHN LENNON (& others), Elm booklet, 1975 (no pictures) 10.00  
MADONNA, poster for book, Unauthorised (rolled) 10.00  
MANFRED MANN, booklet, Semi Detached Suburban 10.00  
B. MARLEY, Psychedelic picture (part of poster, WIP 6653) 18.00  
MARMALADE, poster for Wishing Well single 18.00  
P. MCCARTNEY, poster for McCartney II 30.00  
MCCARTNEY/WINGS, poster for London Town 25.00  
MCCARTNEY, poster "Rockshow" (trimmed at base) 15.00  
MCGUINNESS FLINT, poster "Happy Birthday Rubine Baby" 15.00

MOTOWN POSTER, M. Jackson, Four Tops, S. Wonder, Supremes etc. (circa 1981) 25.00  
NAZARETH, poster, Hair Of The Dog (new album) 18.00  
NAZARETH, poster, Loud N Proud 18.00  
NAZARETH & 2 other bands, poster, Exercises LP 15.00  
NAZARETH & GINGER BAKER & SAHB, Mountain Records promotional poster, 1977 15.00

RICKY NELSON, long narrow flyer (7") 43cm x 5cm for "I Wanna Be Loved" (45/78 HLP 9021, 1960) 30.00  
NOVA, poster for Blink (debut album) 12.00  
SALLY OLDFIELD, poster for new album Easy 15.00  
SALLY OLDFIELD, poster for album Water Bear 15.00  
PINK FLOYD, poster, similar to DSOTM (5 pics. of band but only folded twice, ex shop display) 30.00  
ELVIS PRESLEY, complete catalogue on RCA, 1967? 15.00  
PRETTY THINGS, printers proof of the front of first album (full colour & full sized, printed on paper, sl. crease, would look great in frame) 25.00  
P.J. PROBY, poster for I Apologise (7") & I Am P.J. Proby (LP) (original 1965 poster, small damage at base & pin holes) 25.00  
SUZI QUATRO, poster for Aggrophobia 20.00  
QUEEN, poster for Flash Gordon OST 50.00  
QUEEN, poster for Greatest Hits 50.00  
GERRY RAFFERTY, poster for Night Owl (trimmed base) 50.00  
RARE EARTH, very large poster for one World LP 25.00  
RECORD TOKENS (EMI) counter display (metal) 15.00  
CLIFF RICHARD, poster for album Now You See Me 30.00  
KENNY ROGERS, poster, The KR singles album (faded) 8.00  
ROLLING STONES, Deca catalogue, full colour (circa 1969, Let It Bleed, Excellent) 120.00

ROLLING STONES, Deca colour catalogue (Radio One cov. circa 1972, Rock N Rollin' Stones, Excellent) 120.00  
ROLLING STONES, Deca catalogue (full colour, Stone Age cover, circa 1971, Excellent) 120.00  
ROLLING STONES, Deca promo poster, colour 1971? 150.00  
DIANA ROSS, poster for To Love Again 18.00

ROXY MUSIC, poster for Avalon (rolled) 18.00  
ROXY MUSIC, large poster for Flesh & Blood (tape on rear) 18.00  
ALEX SAYLE, postcard "Villio Jones" 5.00  
SHOWADDYWADDY, poster for Step Two (1 small cut) 15.00  
SHOWADDYWADDY, poster for Greatest Hits 18.00  
F. SINATRA, poster for his Greatest Years LP, also other artists 18.00  
SMALL FACES RELATED, Billy Nichols poster "Would You Believe" 1968 25.00  
SMOKE, poster for Greatest Hits 18.00  
DAVID SOUL, poster "Going In With My Eyes Open" 18.00  
DAVID SOUL, poster as above but trimmed to picture only 10.00  
DAVID SOUL, round poster "It Sure Brings Out The Love In Your Eyes" 18.00  
DAVID SOUL, poster "Playing To An Audience Of One" 18.00  
STRANGLERS, poster for The Raven 20.00  
SWARRIGGS PLUS TWO, poster, Eurovision single "It's Nice To Be In Love Again" 18.00

TALK TALK, poster for 1st album "Party's Over" 18.00  
JAMES TAYLOR, horizontal poster on Apple, Sapor 3 40.00  
3 COURGETTES, 1972 poster for Substitute 5.00  
THREE DOTS, 1972 fold-out poster for tour & album (sl. tear on one corner) 15.00  
TOOTS & MAYTALS, vertical poster "Just Like That" 15.00  
23rd TURNOFF, postcard/flyer, Michelangelo, 1967 10.00  
URIAH HEEP, poster for Fallen Angel 20.00

VARIOUS, Personality Plus on World Records, b&w pics. of Gershwin, Chevalier, Formby, Robeson etc. poster 28.00  
WAR, poster, Live! new 2 record set on UA 18.00  
DENNIS WATERMAN, poster for album So Good For You 18.00  
SLIM WHITMAN, poster, records on United Artists 18.00  
KIM WILDE, poster for new album Select 18.00  
IRIS WILLIAMS, poster for He Was Beautiful 12.00  
STEVE WINWOOD, poster for new single Night Train 15.00  
ROY WOOD, poster for Boulders 20.00  
WURZELS, poster for single Farmer Bill's Cowman 15.00

### SET SALE

**Write to: J&L RECORDS, 64 PRESTON NEW ROAD, BLACKPOOL, LANCs FY4 4HG. Visa/Mastercard Switch/Solo etc. accepted. Wants lists welcome.**

BROOK BENTON, On The Country Side (MG 20918) EX/EX 29.00  
CLIFF BENNETT, C. Bennett Branches Out (N. Zealand, LP, PCSMT7054) EX/EX 45.00  
JAMES BROWN, The Unbeatable 16 Hits (King label) EX/EX 75.00  
J. BAEZ, Golden Album (Jap. LP) EX/EX 35.00  
D. CASSIDY, Home Is Where The Heart Is (Jap. LP) EX/EX 35.00  
D. CLARK FIVE, Satisfied With You (LN24212) EX/EX 29.00  
D. CLARK FIVE, More G. Hits (LN 24093) EX/EX 29.00  
SAM COOK, Twistin' The Night Away (LPM 2555) EX/EX 39.00  
CRAZY OTTO RAGTIME BAND, Vol. 2 EX/EX 10.00  
THE ASTRONAUTS, Travellin' Man (LPM 3733) EX/EX 35.00  
BEE GEES, Hit Sound The Bee Gees (N. Zealand, LP) EX/EX 25.00  
GIOLIJA X CINQUETTI, Vol. 1 (Jap. LP) EX/EX 35.00  
PETULA CLARK, The Show is Over (Brazilian LP) EX/EX 49.00  
FREDDY CANNON, Freddy Steps Out (N. Zealand, LP, MSL604) EX/EX 25.00  
SONNY & CHER, Live (N. Zealand, LP) EX/EX 25.00  
CHER, Best Of Cher (Jap. red vinyl w/booklet, LP9529) EX/EX 65.00  
CHORDETTEs (N. Zealand, LP, KLP 006) EX/EX 35.00  
K. BUSH, The Whole Story (Mexican LP) EX/EX 20.00  
CREDESCENCE CLEARWATER, Grades Successos (Brazilian LP) EX/EX 59.00  
DOWNLINERS, The Sect (N. Zealand LP) EX/EX 65.00  
DONOVAN (Capitol), LP 0130674 EX/EX 49.00  
SHEENA EASTON, Private Heaven (Jap. LP, ERMS 91088) EX/EX 39.00  
S. EASTON, Madness Music & Music (Jap. LP EMS 91059) EX/EX 39.00  
DUANE EDDY, Roaring Twangies (6240) EX/EX 25.00  
JANE FROMAN, Gems For Gershwin (10") EX/EX 35.00  
JEFF CHANDLER, Songs 10 (YOUPLR 3067) EX/EX 45.00  
C. FRANCIS, Sings Rock & Roll Million Sellers (F 3794) EX/EX 35.00  
CAROLYN HESTER, Carolyn Hester EX/EX 35.00  
JOHNNY HALLYDAY, La Generation Perdue (Brazilian LP) EX/EX 65.00  
THE HAPPENINGS, Psyche EX/EX 25.00  
THE RONDELLES, Go Little Honda Go (MG20940) EX/EX 59.00  
FRANCOISE HARDY (BRASILIAN, SS10) EX/EX 39.00

MARY HOPKINS, Those Were The Days (N. Zealand and World RFC Club LP) EX/EX 65.00  
JANIS IAN (Jap. LP, FCPA 509) EX/EX 39.00  
CHUCK JACKSON, Chuck Jackson Arrives (Motown 667) EX/EX 35.00  
PEGGY MARCH, Amor (Brazilian LP) EX/EX 65.00  
R. ORBISON, Early R. Orbison (N. Zealand, LP, PL1044) 35.00  
V/A, More Rock Blast feat. J. Lee Lewis, R. Orbison etc. (N. Zealand, LP) 18.00  
JOANNIE SOMMERS, Johnny Get Angry 35.00

### SET SALE

**Write to: KINGFISHER RECORDS, 4 ORIEL WAY, MONK BRETTON, (BARNES) ST2 2JF, YORKSHIRE, UK. Tel: (01226) 293392 or 0795 7523250. E-mail: rmmansell@kfreccords.fsnet.co.uk All payments made out to R. Mansell. Post & packing is 77p CD £1 first then 30p thereafter, 12"/LPs £1.50 first then 50p thereafter, Europe 2 x UK rates, rest of elsewhere 3 x UK rates. Covers graded first. Mail order only, records stored elsewhere.**

LP BRASS MONKEY, Brass Monkey (UK, LP, 12TS431) EX/EX 10.00  
LP DESIGN, Tomorrow Is So Far Away \*UK, LP, Epic, 64653) EX/EX 15.00  
LP THE PENTANGLE, The Pentangle (UK, LP, TRA 162, 1968) EX/EX 15.00  
LP PLANXTY, Planxy (UK, LP, Polydor, 2383 186) EX/EX 10.00  
LP PLANXTY, Words & Music (Irish LP, 23-0101-1) M/M 12.00  
LP PLANXTY, Planxy Aris (Irish LP, Polydor, 815 229-1) EX/EX 10.00  
LP PLANXTY, The Well Below The Valley (UK, LP, Polydor, 2383 232) EX/EX 10.00  
12" PULP, Pulp Hard (UK, promo, p/s, ISX 719 DJ) EX/EX 8.00  
LP ELVIS PRESLEY, Elvis' Gold Records Vol. 2 (Canadian, gold vinyl, XLPE2075) M/M 25.00  
Vid STATUS QUO, More From The Road (rare deleted video, VHS PAL, UK) EX/EX 20.00  
LP STEELEY SPAN, Below The Salt (UK, LP, CHR 1008) M/EX 8.00  
LP STEELEY SPAN, Please To See The King (UK, LP, CREST 8) M/EX 8.00  
LP STOCKTONS WING, Light In The Western Sky (Irish LP, TARA 3009) M/M 12.00  
LP JUNE TABOR/MARTIN SIMPSON, A Cut Above (UK, LP, 12TS410) EX/M 10.00

### SET SALE

**Write to: PETER KOHLER, KLÖPPELNSTR. 6, 38444 WOLFSBURG, GERMANY. Please reserve with 1 IRC. Postage is extra.**  
**CONCERT POSTER (ROLLED)**  
JOAN BAEZ, 26.08.80, Bremen EX 10.00  
DAVID BOWIE, 20.05.83, Frankfurt VG 10.00  
JOHNNY CASH, 19.04.80, Bremen VG 9.00  
BOB DYLAN, 26/27.06.78, Dortmund M 25.00  
FLEETWOOD MAC, 03.06.80, Bremen M 12.00  
M.M.'s EARTH BAND, 13.03.83, Frankfurt EX 10.00  
PINK FLOYD, 21.07.90, Berlin — The Wall M 10.00  
QUEEN, 01.12.80, Bremen M 22.00  
ROLLING STONES, 05.08.95, Prague M 10.00  
FRANK ZAPPA, 27.05.80, Bremen M 20.00

**MEMORABILIA**  
CLAPTON, Pilgrim (CD box set, only sold in VW factory, rare!) M 30.00  
ERIC CLAPTON, b/stage pass Oadish, tour, local crew lam. M 10.00  
ERIC CLAPTON, 't-shirt, European tour '98, size 1 M 7.00  
PINK FLOYD, watch '94 tour from VW (no battery) EX 12.00  
PINK FLOYD, toy-car, Tour '94 in orig. VW/Pink Floyd box M 12.00

**SET SALE/AUCTION**  
**Write to: GORDON LOBBAN, 11 WEST CAMUS ROAD, EDINBURGH EH10 6RB, UK. Tel: (0131) 445 1645 evenings. P&P extra. Strict grading. Money back guarantee.**  
BEATLES, Abbey Road (original master recording, MFSL 1.023) M/M 0.00  
BEATLES, Beatles Box From Liverpool (8-LPs, SM701-SM708) M/M 50.00  
JOHN AND YOKO, Wedding Album (Japan, EAS 80702) EX/EX 0.00  
HOLLIES, 4-UK Parlophone originals. Phone for details  
MIKE NESMITH, The Prison (box + book complete, PAC 101) EX/M 18.00  
PRELUDE, How Long Is Forever (Dawn, 3052) M/EX 10.00  
TINY TIM, 1st & 2nd LPs (Reprise, RSLP 6323 & RS 6292) ea M/M 12.00  
GRACIOUS, This Is... (International, 6382 004) EX/EX 40.00  
PRESENCE, Presence (New Sign, SLOW 103) M/M 35.00  
TRAFFIC, Mr. Fantasy (pink island, LPS 9061) M/M 18.00  
FAIRPORT CONVENTION, What We Did... (pink island, LPS 9092) M/M 18.00

NEIL ARDLEY, A Symphony Of Amaranths (Regal Zone, SLRZ 1028) EX/EX 50.00  
10000 MANICS, Of The L... (Mark Recordings, MC20389) M/M 25.00  
KOSSOFF KIRK TETSU RABBIT, same (island, LPS 9188) EX/M 20.00  
DAVE COUSINS/BRIAN WILLOUGHBY, Old School Songs (SLURP 1, sealed) M/M 15.00  
CANNAN, Cannan (Dovetail, DOVE 3) M/EX 45.00  
ROBIN/BARRY DRANSFIELD, Root Of The Blues (Trailer, LER 2011) EX/EX 25.00  
IMPERIALS, Time To Get It Together (Key, KL 012) M/EX 12.00  
RICHARD HARVEY, Divisions On A Ground (Transatlantic, TRA 291) EX/EX 35.00  
GNIDROCK, Lady Lake (with insert, RCA, SF8322) EX/M 75.00  
OUTLAW BLUES, Breaking In (EMI, SSL10290) EX/M 15.00  
JOHN FAHEY, Voice Of The Turtle (Takoma, C1019) EX/EX 20.00  
ELECTION, Election (Elektra, EKS 74023) M/M 35.00  
TRAMLINE, Somewhere Down The Line (LPS 9088) M/EX 35.00  
DUANE EDDY, Does Bob Dylan (Colpix, CPL494) EX/EX 12.00  
NUCLEUS, Elastic Rock (Vertigo spaceship, 7360 008) M/M 10.00  
RONNIE SCOTT AND THE BAND, Live At Ronnie Scotts (CBS 52661) M/M 15.00  
FRANK SCOTTI QUANDT, Our Point Of View (CBS 52668) M/M 15.00  
TONY OXLEY QUINTEET, The Baptised Traveller (CBS 5266) M/M 35.00  
JERRY LEE LEWIS, Classic Sun Recordings (Bear Family, 8-CD box) M/M 80.00

### AUCTION

**Write to: BOB MOUNZER, COTTAGEVEJ 5A, 2900 HELLERUP, DK. Fax: (0045) 39 621662. Auction ends 20th February.**

LP BEATLES, Yesterday & Today (Capitol 2553, 1966, stereo, butcher sleeve, 1st state, prototype, no record) M/- MB2500.00  
LP BEATLES, Hottest Hits (rare, Danish only, Beatles in function, 1969, mono, Parlophone 306) EX/VG MB 500.00  
BEATLES, unsold concert ticket, Aug. 18, 1966, Grandstand boxes (white) M/- MB 100.00  
BEATLES, unsold concert ticket, Aug. 18, 1966, Grandstand Mezzanine (red) M/- MB 100.00  
BEATLES, music sheet, I Saw Her Standing... (1966) M/- MB 50.00  
LP E. PRESLEY, Elvis (RCA 1382, 1956, mono, great p/s) M/EX MB 200.00  
LP E. PRESLEY, Elvis Presley (RCA 747/992, orange label, 1968, mono) M/M MB 200.00  
EP E. PRESLEY, Elvis Presley (RCA, EPB1254, Album-2, 1956, stereo) M/EX MB 320.00  
45 E. PRESLEY, How Great Thou Art... (RCA, SP 162, promo, 1967, b&w, p/s) EX/M MB 180.00  
LP B. HOLLY & CHIRPING CRICKETS (1957, mono, Brunswick 54038, promo) M/EX MB 400.00  
BEATLES, pins & buttons... (1964-68, 18 pieces, framed in a glass box) EX MB 200.00

### SET SALE

**Write to: N. MULLAN, 67 COLERAINE ROAD, PORTRUSH, CO. ANTRIM, N. IRELAND BT56 8HN. E-mail: noreen@mullan67.freeserve.co.uk UK postage is included.**

**NIRVANA COLLECTION FOR SALE — MORE AVAILABLE — SAE PLEASE**

4-disc pack (Aussie promo 4-CD set, NIRV1) EX/EX 110.00  
Bleach (US LP, Sub Pop, green or pink vinyl SP34) ea M/M 50.00  
Bleach (Aussie green tour LP "cloth bag" w/poster) M/M 130.00  
Hormoaning (Aussie blue LP, red vinyl, GEF 21711) M/M 95.00  
Hormoaning (Aussie blue CD, GEDF 21711) M/M 70.00  
Mexican Seafood (US 7", Teriyaki Asthama) EX/EX 60.00  
Nirvana Box (ttd. box incl. 2 CD albums, t-shirt) EX/EX/EX 40.00  
Nevermind It's An Interview (CD promo, PRO CD 4382) M/M 33.00  
Pennoyraly (rare German 3-tr. CDS, GED21907) M/M 200.00  
Come As.../In Bloom/Lithium/Smells Like... (UK picture discs)ea EX/EX 15.00  
Silver (7" green vinyl, gatefold sleeve, TUP 25) EX/EX 30.00  
Smells Like... (French 1-tr. promo, orange CD, MCAFO010) M/M 15.00  
CALENDARs, K. Cobain/Nirvana from 1995-1999 (s) ea 5.00

### AUTOGRAPHS

TONY BLAIR, 10 x 8 colour photo M 30.00  
KURT COBAIN/GROUP, both 10 x 8 b/w photo ea 95.00  
NIRVANA, Nevermind (CD, signed by all 3) M 95.00  
MARK OWEN, Green Man (CD album) M 15.00  
PET SHOP BOYS, Rent CDS (signatures slightly faded) M 15.00

**BOOKS — ALL ARE IN MINT/EXCELLENT CONDITION — MORE AVAILABLE**

LOSER, The Real Seattle Music Story, Clark Humphrey 22.00  
SCREAMING LIFE, A Chronicle Of The Seattle Music Scene (with CD) 22.00  
BEATLES, The Story And The Music (1984, M. & Spencer, 62 pages) 20.00  
QUEEN, Queen's Greatest Pix (1981), Jacques Louve (94 pages) 15.00

### PICTURE DISCS — MORE AVAILABLE

MADONNA, Open Your Heart (12", W8480TP) EX/EX 15.00  
MADONNA, Holiday (12", W8405P) EX/EX 35.00  
MADONNA, Like A Virgin (LP in die-cut sleeve, WX 20P) M/M 15.00  
QUEEN, It's A Hard Life (12" PD, 12QUEENP 3) M/M 15.00  
QUEEN, Friends Will Be Friends (7" PD, QUEEN P8) M/M 30.00  
BRUCE SPRINGSTEEN, Born In The USA (LP, CBS 11-86304) M/M 25.00  
STATUS QUO, In The Army Now (7", QUOPD 20) M/M 20.00

**CONCERT PROGRAMMES — £10 EACH — ALL MINT/EXCELLENT**

Neil Diamond (1990/31), Kiss (world tour, 1984/85), Cliff Richard (Access All Areas, 1992), Bruce Springsteen (Born In The USA tour, 1984), Status Quo (End Of The Road, 1984), Thin Lizzy (European tour, 1983, Good condition), Sting (1985)

**MAGAZINES, LOADS OF NIRVANA MAGS FOR SALE.**

### SET SALE

**Write to: GEIR OLSEN, EIDE, 5363 AGOTNES, NORWAY. Tel: (+47) 90660243.**

O'SULLIVAN, Himself, Back, Strangle (LPs) ea 20.00  
TOM JONES, Delilah, R. Me, Darlin (LPs) ea 22.00  
ENGBERT, R. Me, Darlin (LPs) ea 20.00  
M.J., Thriller, Bad, F. My Sum Off (LPs) ea 15.00  
CLIFF RICHARD, Move It, Take, 31st, Talk Of (LPs) ea 20.00  
ROLLING STONES, Goats, It's, Some, Stone (LPs) ea 17.00  
S. NICK, Rock, White (VHS, LP/CD) ea 12.00

### SET SALE/AUCTION

**Write to: B. PAQUIN, 29 PL. JASON, CANDIAC, QC, CANADA, J5R 4H3. Fax: (450) 6359958.**

LP MARY HOPKIN, Postcard (Apple, ST 3351, USA) Sealed Bids  
LP M. HOPKIN, Earth Song/Ocean Song (Canada) VG/EX 15.00  
45 BEATLES, Please Please Me/From Me To You (VJ581, Vee Jay special Christmas sleeve, 1964, original) EX/EX Bids  
LP BEATLES, Hard Day's Night (USA 6366, stereo, original, Canada, black label) G/VG 25.00  
LP TWENTIETH CENTURY 200 (Vault 122, USA) VG/M 45.00  
LP LES MERSEY'S (Idole 304, Canada) EX/EX 45.00  
LP LES SINNERS, Rusticana (CKL 1243, Canada) EX/VG 50.00  
LP EASYBEATS, Friday On My... (VAL 3588, Canada) M/M 45.00  
LP HONEYCOMBS (Pye, NPL 30050, Canada) EX/EX 25.00  
LP J. MATHIS, Warm (Columbia, CL1078, Canada) Sealed 20.00  
LP SOUND TRACK, Barbarella (Canada) M/M 50.00  
LP SOUND TRACK, Our Man Flint (TFM3179, Canada) VG/EX 35.00

### SET SALE

**Write to: J. ROWE, 35 AVENUE RD., CHESTERFIELD S41 8TA. Tel: (01246) 456347. E-mail: junior@afc.17.freeserve.co.uk \* others available, wants list welcome.**

2LP KATE BUSH\* Hounds Of Love (promo, biog, photos) EX/M 85.00  
LP ABBA\* Voulez-Vous (picture disc) EX/M 30.00  
12" DEF LEPPARD\* Animal (red vinyl)/Rock Of Ages EX/M £20/ 40.00  
12" OASIS\* Cum On Feel The Noize (promo) M 40.00  
LP U2\* Talkie/U2 2 Date (promo) EX/M £45/ 20.00  
7" MICHAEL JACKSON\* Singles Pack (red vinyl, early CDs) EX/M 40.00  
LP THIN LIZZY, Shades Of A Blue/1st LP EX/M G/VG £25/ 15.00  
LP VARIOUS\* Streetsounds (Electro 15) EX/M 15.00  
12" GUNS N' ROSES\* Sweet Child (round slv./metal slv.) EX/EX £20/ 20.00  
12" ROGER TAYLOR\* Nazis (promos 1 & 4) ea EX/M 20.00  
LP JAMES BROWN\* It's A Mans Mans World EX/EX 20.00  
SHP KISS\* Kick It Up — send SAE for list of pics/ship EX 20.00  
CDS BEAUTIFUL SOUTH\* Bell Bottomed Tear (with sticker) EX/EX 10.00  
CD KYLE/PWL\* Get To Be Certain/various PWL M/M 22.00  
Mag EARLY RECORD COLLECTORS, 15/19/20/22/29/39 EX/EX £20/ 15.00  
LP YELLOW MAGIC ORCH ORCHESTRAL/BMG/Multiples EX/M £20/15/ 12.00  
LP FRUUP, Prince Of Heavens Eyes (with book) EX/VG 20.00  
CD BRUCE SPRINGSTEEN, Tunnel Of Love EX/EX 35.00  
CDS PET SHOP BOYS\* Culture Mix EX/EX 15.00  
7" KD LANG\* Our Day Will Come EX/EX 25.00  
WANTED, BLUE ZONE, Jackie (CD single, HI TOMMY) STC



## AUCTION

Write to: philread@aol.com Tel: Cardiff (01222) 336960.

GLASTONBURY (triple LP inc. inserts)	EX	Offs
HALF JAPANESE, 1/2 Gent/Not Beasts (2-LP box)	EX	Offs
ROBERT CALVERT, Lucky Lifer & The Longships	M	Offs
HARVEST, Bag tour sampler (autographed Roy Wood)	EX	Offs
TUBEWAY ARMY (1st album on blue vinyl)	M	Offs
TUBEWAY ARMY, Bombers/Too Bad/Friends (orig. 7" ps/pic)	EX	Offs
THE LONG HELLO (private pressing, 1976, ED 342)	EX	Offs
NURSE WITH WOUND, Polarisatka (4-CD, boxed)	M	Offs
GREASY TRUCKERS (both doubles)	EX	Offs
BRIAN GYSIN, Orgy Boys (Hat records, 1982)	EX	Offs
LEMON KITTENS, Hammer (LP, Cake Beast, 12")	M	Offs
SOUNDS & NME from 1970 onwards, hundreds as job lot	Write/	tel.
SAMPLERS, eg Picnic, Charisma (plus 100s 70s LPs & 80s 12")	Write/	tel.

## SET SALE

Write to: SHOCK HORROR INTERNATIONAL, PO BOX 1471, LONDON N5 2LY. Postage UK, £1 for 1st item then 50p thereafter; Europe £2 for 1st item then £1 thereafter. State M/L/XL. Send 1st class stamp for catalogue of 100s more shirt designs. Cheques and POs to Shock Horror International.

CD TERMINAL CHEESECAKE, King Of Spaceheads (+ bonus CD)	12.00
LP TERMINAL CHEESECAKE, King Of All Spaceheads (gold vinyl)	10.00
10" OIL SEED RAPE, Paid EP (10" US pic disc)	6.00
7" GALLON DRUNK, Snakepit/Please Give Me Something	8.00
7" SKYSCRAPER, Pick Me Up (one-sided etched disc)	5.00
Box 5 x 7" singles including: Terminal Cheesecake, Nub, Pushkins, Zoopsia, and Oil Seed Rape (w. l.t.d.)	10.00
T-SH SHELLAC, 'Omo' with backprint	10.00
T-SH TINDERSTICKS, Glastonbury Theatre	10.00
T-SH SONIC YOUTH, Youth Versus Fascism with backprint	10.00
T-SH TORTOISE, 1st album	10.00
T-SH STEVE ALBINI, Say Yo! To Drugs	10.00
T-SH CHARLES MANSON, He's Not The Messiah, He's A Very Naughty Boy	10.00
T-SH FILM, Day Of The Dead	10.00
T-SH FILM, Dawn Of The Dead	10.00
T-SH JEFFREY DAHMER, Let's Do Lunch	10.00

## SET SALE

Write to: JAMES A. SMITH, 4 LYON STREET, THORNTON, BRADFORD, WEST YORKSHIRE BD13 3PE. Tel: (07931) 811325 after 6pm/anytime weekends. Autographs/signed items guaranteed genuine. SAE for full list including film, TV, more. P&P 50p.

GERI HALLIWELL, autobiography book signed in person	EX	32.00
THE CORRS, 16" x 12" matted card below photo, fully signed	EX	38.00
CELINE DION, 6 x 4 colour photo, signed	EX	15.00
SUEDE, 10 x 8 colour promo, fully signed	EX	22.00
ERIC CLAPTON, 10 x 8 b&w photo, signed	EX	20.00
HEPBURN, large colour poster, fully signed	EX	12.00
GERI HALLIWELL, 6 x 4 colour promo photo, signed in person	EX	15.00
THE CHARLATANS, 10 x 8 b&w promo, signed by three only	EX	14.00
LIGHTHOUSE FAMILY, 10 x 8 b&w promo photo, fully signed	EX	15.00
JOHNNY MARR, A4 colour magazine photo, signed	EX	14.00
MANIC STREET PREACHERS, 6 x 4 b&w promo, fully signed	EX	15.00
BILLIE, 6 x 4 colour photo, signed	EX	8.00
HEATHER SMALL, 10 x 8 b&w promo of M People singer	EX	10.00
EVERYTHING BUT THE GIRL, 10 x 8 b&w promo, fully signed	EX	13.00
DES'REE, 10 x 8 b&w promo, signed	EX	10.00
LOUISE, large colour poster (folded, signed)	EX	10.00
ALEXANDER O'NEAL, 10 x 8 colour promo, signed	EX	10.00
DANNI MINOQUE, Coconut (CDs, signed, mounted, framed & glazed)	EX	19.00
M PEOPLE, 10 x 8 b&w promo, fully signed	EX	15.00
LIAM GALLAGHER, A4 artwork for "Do You Know What I Mean"	EX	17.00

## SET SALE/AUCTION

Write to: STEVE, FLAT 4, 31 SOUTH PARADE, PENSANCE, CLWYD, N. WALES LL22 7RG (with SAE/IRC). Tel: (01475) 823499. Postage extra. All records Mint. Will consider trades for Kraftwerk, Jarre, Depeche items only.

LP KRAFTWERK, Electric Cafe (rare Argentina w/1 test pressing single p/s & insert. All titles in Spanish, EMI 60001)	125.00
45 KRAFTWERK, Kohoutek (rare Germany, original EP, p/s, 6003 046)	Offs
12" HARD CORPS, To Breathe (UK, Polydor, HARD X2DJ, promo, withdrawn)	50.00
12" HARD CORPS, Dirty (UK, Survival, 026, w/1, test pressing)	Offs
LP J.M. JARRE, Les Grange Brules (France, Eden Roc, 0250293, p/s)	180.00
Pos LEFTFIELD, Rhythm And Stealth (Hard Hands promo poster)	7.00
LP THE SMITHS, Queen Is Dead (UK, Rough Trade, w/1, test pressing)	Offs
SUN ELECTRIC, live CD + Hard Corps, live shows/radio sessions wanted.	

## AUCTION

Write to: KENT STOKHOLM, ØSTRE PARKVEJ 89, 4100 RINGSTED, DENMARK. Serious offers invited. Records graded first, then cover. Auction ends last day of the month. Only winners will be notified.

### CLIFF RICHARD

45 Die Liebe Ist Immer Nur Heut (Emidisc acetate)	VG	Bids
45 Stell Mich Deinen Eltern Vor (Emidisc acetate)	EX	Bids
45 Fragen (Emidisc acetate)	EX	Bids
45 Twist Im Blut (Emidisc acetate)	EX	Bids
CD Can't Keep This Feeling Differ. (vs. CD-R acetate)	M	Bids
CD Peace In Our Time (diff. CDs-R acetate)	M	Bids
CD Misunderstood Men (Abbey Road, CD-R acetate)	M	Bids

### THE SHADOWS & RELATED

45 Saturday Dance (UK, black label, noc)	EX	Bids
LP Surfing With (USA, 8089)	VG/VG	Bids
LP Surfing With (USA, 8089, stereo)	VG/VG	Bids
LP Know! (USA, SD 8097, stereo)	EX/VG	Bids
45 DRIFTERS, Feeling Fine (USA promo)	EX	Bids
45 BRUCE WELCH, Mr. Pleasure (UK, EMI 2141)	M	Bids
45 THE VIPERS, Liverpool Blues (UK, R-4484)	EX	Bids
78 THE VIPERS, Liverpool Blues (UK, R-4484)	M	Bids

## SET SALE

Write to: COLIN HAYES, 55 SOUTH STREET, ENFIELD, MIDDLESEX EN3 4LD, ENGLAND. Tel: (0181) 804 9181. \* = More by artist. P&P = £1.50 & 50p after. All major credit cards accepted. 20% reduction on all unsold items at the end of the month! E-mail: Colin@Stshtr.Demon.Co.Uk Full lists available on this e-mail.

LP 091, Doce Canciones Sin Piedra (Zafiro Spanish 1989)	EX/EX	8.50
45 50s & 60s EPs — hundreds now in, send large SAE or ring for free list!		
CD ABBA — very long list of items, send large SAE or ring for free list!		
CD ACE OF BASES, * The Bridge (UK London CD)	M/M	9.50
CD AFTER THE FALL, In A Safe Place (CD album)	M/M	9.50
CD ALICE COOPER, list of items, send large SAE or ring for free list!		
LP ANNISTY INT'L, Secret Policeman's... (UK 1981 Comedy)	EX/EX	6.50
LP ARKORE, Nazi (UK, 1981, Absco W. Germany, 1989)	M/M	
LP JOAN ARMATRADNG, * Track Record (&M 1983 UK)	EX/EX	7.50
LP BAD COMPANY, * Desolation Angel (Swansong 1979 g/f)	EX/EX	7.50
7" SHIRLEY BASSEY, * Till (UK Columbia mono, 1963)	EX	8.50
8 trk SHIRLEY BASSEY, * I Capricorn (United Artists 8 track)	EX	6.50
LP SHIRLEY BASSEY, * As I Love You (Phonogram 1984)	M/M	7.50
LP SHIRLEY BASSEY, * Snowboat (HMV mono LP 1959)	EX/EX	14.50
2LP SHIRLEY BASSEY, * Live At Carnegie Hall (UA disc)	EX/VG	8.50
All S. BASSEY — huge list of items, send large SAE or ring for free list!		
LP BAY CITY ROLLERS, * Rollin' (Bell g/f 1974)	EX/EX	7.50
LP BEACH BOYS, * Best Of Vol. 2 (Capitol ST 20956, stereo)	EX/VG	7.50
7" BEATLES, * Long And Winding Road (Span. Odeon pic. slv '70)	EX	39.50
All BEATLES — large list of items, send large SAE or ring for free list!		
LP HARRY BELAFONTE, An Evening With... (RCA 1957)	EX/EX	10.50
CD BLACK SABBATH, * Technical Ecstasy (UK issue)	M/M	7.50
book MARC BOLAN, * Marc Bolan A Tribute (Omnibus 1978)	EX	10.50
7" P. BOONE, * Remember You're Mine (UK Lon. 60s trk + orig. slv)	EX	6.50
All DAVID BOWIE — long list of items, send large SAE or ring for free list!		
cass IAN DOUGLAS, War Goes On (boxed 70s original cassette)	M/M	8.50
LP BUNK DOUGER, * First Offence (promo UK RCA 1979)	EX/EX	7.50
CD CHRIS CAIN, Cuttin' Loose (UK issue)	EX	7.50
book DAVID CASSIDY, * D. Cassidy Story (Ensign Blog, + photos '73)	EX	6.50
All CD Sale! — over 20 CD titles at cut price, SAE or ring for free list!		

2LP CLAPTON/MAYALL/BECK, White Boy Blues (UK dble g/f)	EX/EX	16.50
2LP PETULA CLARK, * Spotlight On Petula (Prt Spot dble LP)	M/M	12.50
2LP JOHN COLTRANE, * same (Prestige RCA mono g/f, 1972)	EX/EX	10.50
LP ROGER COOK, Minstrel In Flight (Regal Zon. 1973)	VG/EX	17.50
7" COOKIES, * Don't Say Nothin'... (demo UK Lon. 60s promo)	lot	24.50
LP STUART COPELAND, Rumble Fish (UK &M 1983 Ost)	EX/EX	11.50
CD SKUNK DOCKER, Life As One (UK issue)	M/M	7.50
LP COUP DE GRACE, * same (Red Decibel, France 1990)	M/M	8.50
LP CRAMPS, * Songs The Lord Taught Us (Illegal 1980 UK)	EX/EX	12.50
LP CRAZY HORSE, same (Edsel Edt 75 UK)	M/M	8.50
LP CRAZY HORSE, Still Looking For... (Chry. '88 UK, sealed)	EX/EX	8.50
CD CREAM OF NEW COUNTRY, same (UK issue)	M	7.50
10" BING CROSBY, * Sings The Hit Songs (Bruno. 1955 10" LP)	EX/EX	10.50
LP HOLGER CZUKAY, On The Way To The Peak Of (EMI 1981)	EX/EX	11.50
DAVE DEE DOZ, * Greatest Hits (Philips UK 6382018)	EX/EX	10.50
LP CHRIS DE BURG, * Crusader (&M 1979)	EX/EX	8.50
7"PCD. KENNEDYS, * Kill The Poor (French 80s orig. in pic. slv)	EX	7.50
LP DEEP PURPLE, * Burn (Purple 1974)	EX/EX	7.50
7" DELFONICS, * Ready Or Not Here I Come (Bell 1968 UK)	EX	6.50
All DEVO — long list of items, send large SAE or ring for free list!		
LP NEIL DIAMOND, * Serenade (CBS 1974 US)	EX/EX	8.50
7" DICK AND DEE DEE, Mountain's... (UK London 60s in orig. slv)	M	8.50
CD BRUCE DICKINSON, The Chemical Wedding (UK CD 1998)	M/M	9.50
LP DONOVAN, * Where Do You Go (MGM 1168 mono UK 1965)	EX	9.50
shd DONOVAN, * Barabajabab (sheet music & lyrics)	EX	8.50
book DONOVAN, * Greatest Hits (music, lyrics, chord names, pictures)	M	7.50
All DONOVAN — very long list of items, send large SAE or ring for free list!		
All B. DYLAN — very long list of items, send large SAE or ring for free list!		
LP EL POWELL, same (Polydor 1986 library)	EX/EX	7.50
CD ENTOMBED, * Same Difference (Threeman UK promo)	M/M	7.50
All ERASURE — long list of items, send large SAE or ring for free list!		
LP EURYTHMICS, * Revenge (RCA 1986 German promo insert)	EX	8.50
vid EURYTHMICS, * Live (boxed original video)	M	10.50
LP EVERLY BROTHERS, * Very Best Of (W.B. stereo 1965 UK)	EX/EX	7.50
LP EYES OF LAURA MARS, same (CBS 1978 g/f Ost)	EX/EX	10.50
7" A. FAITH, * Message To Martha (demo UK wht lib. 1960s promo)	EX	12.50
LP FAMILY, * A Song For Me (Reprise g/f 1970 + inco)	VG/VG	7.50
LP FOGGY DEW, same (Decca 1968, great copy)	M/M	22.50
LP FOUR TOPS, * Live In Concert (ABC UK 1974)	EX/EX	11.50
7"PCFIDA, * Here We'll Stay (Epic 1982 Pop)	M/M	7.50
LP ROBERT FRIPP, * God Save The Queen (Eg 1980)	M/M	8.50
6"PCGENESIS, * Fountain Of Salmacis (clear Russian 6" in pic. slv)	M/M	10.50
CD GENESIS, * Abacab (Charisma 1984)	EX/EX	7.50
LP GENESIS, * Troxtrot (Charisma 1972)	EX/EX	7.50
All GENESIS — long list of items, send large SAE or ring for free list!		
All GENTLE GIANT — long list of items, send large SAE or ring for free list!		
cass GIRLSCCHOOL PLUS!, * Prod. Andre Jacquemin (boxed orig. cass./M)	M	8.50
GO WEST, * Promo Photo (colour, unique promos col. 12" x 8")	M	8.50
CD GUNSAK, * Live (UK 1990, Rise Above)	M	7.50
CD ROY HARRER, * Heavy Crazy A Little Dream (UK, 1974)	M/M	12.50
shd ANITA HARRIS, * Dream A Little Dream (clr lyrics, score, pics.)	EX	7.50
All Heavy/Metal/Prog, 950 CD & vinyl titles, send SAE or ring for complete list!		
CD JIMI HENDRIX, * Voices (rare and early cuts!)	EX/EX	7.50
All JIMI HENDRIX — long list of items, send large SAE or ring for free list!		
LP BUDDY HOLLY, * Buddy Holly Story (Warwick UK 1979)	EX/EX	7.50
book BILLY IDOL, * Visual Documentary (large colour Wrenn, biog)	M	10.50
LP INC. STRING BAND, * same (US Elektra stereo EKS 7322)	EX/EX	7.50
CD GREGORY ISAACS, * Victim (UK issue)	EX	7.50
LP JANET JACKSON, * Control (&M 1986, UK)	EX/EX	8.50
LP JAN & DEAN, * Folk 'n' Roll (Liberty 1965, stereo)	EX/EX	17.50
LP JETHRO TULL PLUS, * You Can All Join In (Island UK, 1969)	EX/EX	12.50
LP JIVE BUNNY, * Album (Teistar 1989)	EX/EX	7.50
LP ELTON JOHN, * Honky Cat (Russia, rare unique Russian iss.)	EX/EX	8.50
CD GEORGES LUVIN, Peplio (UK 1965 original in pic. sleeve)	EX	6.50
7"PCJULY, * Hello Who's There? (Essex 10117 pic. cover)	M/M	10.50
EP DANNY KAYE, * Court Jester 2 (UK 1956, original EP)	EX	11.50
LP KENDALLS, Just Like Real People (Ovation UK, 1979)	EX/EX	11.50
12" KILLING JOKE, * Requiem (Energy 1980)	EX/EX	6.50
2LP EARTHA KITT, * Fabulous (London stereo, 1960)	EX/M	14.50
EP K. KITT PLUS, New Faces (HMV EP PC 76G8134, '57 Ost)	M	7.50
10" KLARK KENT, SAME (green &AM 1980, green vinyl 10")	EX/EX	10.50
CD GLADYS KNIGHT & PIPS, * Every Beat Of My Heart (UK issue)	M	7.50
PO KRAY BROTHERS, * Same (UK 1969, 1st edn. LP pic. disc)	M	17.50
LP KRIS KRISTOFFERSON, * Jesus Was Capricorn (Kristopher '72 EP)	EX/EX	10.50

7"PCJULY, * Pretend We're Dead (UK 1980s ltn edn. red vinyl)	EX/EX	7.50
LP CLEO LAINE, Unbelievable (sampler, DJ only. Font. '68)	EX/EX	17.50
LP FRANKIE LAINE, * Showcase Of Hits (Philips UK BBL 7263)	EX/EX	11.50
7" LANDSCAPE, * Einstein A Go-Go (UK 80s orig. DJ promo)	EX	121.50
7" RONNIE LANE, * How Come? (UK 1970s originals)	EX	6.50
CD LAWRENCE, * World Is Round (IRS Germany 1998)	M/M	7.50
CD PEGGY LEE, * Fever! (UK Pulse 17 track)	M/M	11.50
12" LEVELLER, Created Equal (Sonar promo)	EX/EX	8.50
LP LIVE SKULL, Snuffer (What Goes On 1989, insert UK)	EX/EX	10.50
All London Label Singles — very large collection, SAE or ring for free list!		
All MANLOW — new list of items in stock (SAE or ring for free list!)		
- B. MANLOW, * Live Photo Log '87 (1) (24 col. live photos in album)	M	8.50
LP BARRY MANLOW, * Even Now (Anista 1978)	EX/EX	7.50
prog B. MANLOW, * Tour Prog 1993/94 (large tour prog. photos, biog)	M	7.50
6"PCMARILYN, * Margaret Part 3 (Russian clear 6" in pic. slv)	M/M	10.50
LP BOB MARLEY, * Live (German Island 1975)	M/M	7.50
LP S. MARLIN/THUNDERS, Twistin' (Society 1963)	EX/EX	8.50
LP DEAN MARTIN, * The Best Of (UK ST 21194 stereo EMI)	EX/EX	9.50
LP JOHNNY MATHIS, * same (UK ST Michael unique LP, 1978)	M/M	19.50
CD MAZZY STAR, Too Tonight That 1. (UK issue)	M/M	7.50
CD GEORGE MELLY, * Let's Do (signed, Piccadilly 1980, agd.)	EX/EX	39.50
mag GEORGE MICHAEL, * GM Number 1 (UK fol. col. poster mag.)	M	8.50
PD KYLIE MINOQUE, * With Jason Donovan (ltd edn. pic. disc 12" die-cut)	EX/EX	11.50

LP MINOR THEATRE, * same (Dischord France, 1984 poster)	EX/EX	10.50
7"PCMIREILLE MATHIEU, * Quand On Revient (Fr. Barclay 1967)	VG/EX	7.50
All MIREILLE MATHIEU — new list of items, send SAE or ring for free list!		
LP MOODY BLUES, * In Search Of Lost Chord (Deram g/f 1968)	EX/M	8.50
CD MOTORHEAD, * Ace Of Spades (UK remstrd CD + bonus trax)	EX/EX	11.50
LP BOB MOULD, * Work Book (Virgin 1989 UK)	EX/EX	11.50
LP NANA MOUNSKOURI, * Exquisite (Fontana UK 1969)	M/M	10.50
LP NAZARETH, * Malice In Wonderland (UK Mountain 1980)	EX/EX	8.50
EP NOLANS, * Greatest Orig Hits EP (UK issue)	M/M	10.50
LP GARY NUMAN, * Skin Mechanic (IRS live g/f tos)	EX/EX	10.50
- OASIS, * Live Forever (E. Europe playable pic. postcard)	M	10.50
All OASIS — for a list of items send SAE or ring for free list!		
LP ORBISON/DG5 PLUS, Top Of The Pops 1965 UK	EX/EX	16.50

7"PCDONNY OSMOND, * Twelfth Of Never (Ger. MGM 1973 pic. cov.)	EX/EX	8.50
7"PCDONNY OSMOND, * When I Fall... (French pic. slv MGM)	EX/EX	9.50
LP DONNY OSMOND, * Too Young (French MGM 1972)	EX/EX	10.50
PD DONNY OSMOND, * I'm Leaving It All To You (Polish pic. disc Xmas bell motif)	EX	10.50
All OSMONDS — a new list of items, send large SAE or ring for free list!		
CD PAIN TEEN, * Destroy Me... (Trance Syndicate demo samp.)	EX/EX	7.50
CD PARADISE LOST, * Live At The Sea (UK issue)	M/M	10.50
LP PARLIAMENT, * Clones Of Funkenstein (US Casablanca '76)	EX/EX	7.50
All PARKEVIN FAM/DUDDY — long list of items in, SAE or ring for free list!		
LP KEVIN PEEK, * Spectrum (BBC Gramophone library 1984)	EX/EX	19.50
LP PINK FLOYD, * Masters Of Rock (rare early Dutch unique LP)	EX/EX	19.50
EP PLATTERS, * The Fabulous... Vol. 2 (Mercury EP PC 1958)	EX/EX	8.50
book C. PORTER, Best Of C. Porter (large bk of songs, lyrics UK)	EX	11.50
7" ELVIS PRESLEY, * 45 Trivia (poster, lyrics w/ 1977)	EX/EX	7.50
LP DORY PRESTON, * Mythical Kings (UK 1971 g/f)	EX/EX	7.50
CD PRICE, * Royal Mix (Canada, unique Canadian promo CD)	M	27.50
7"PCPRARE BIRD, * Sympathy (Yugoslav PC 1974)	EX	7.50
12" LO REED, * Video Violence (RCA US promo 1986 d-cut slv)	EX/EX	8.50

All RICHARD/SHADS, — new list of items, send large SAE or ring for free list!		
LP CLIFF RICHARD, * Silver (EMI 1978)	EX/EX	8.50
LP CLIFF RICHARD, * Live! (18 tracks live, 1972)	EX/EX	7.50
2CD R.N.R. LOVE SONGS, same Vol. 1 (dble Dino CD)	EX/EX	8.50
LP T. ROBINSON, * Still Loving You (sgd. autogd. Castaway '86)	M/M	27.50
book ROCK ALBUM COVERS, Illustrated History (album sleeve History 1979, 160pp)	EX	8.50
LP R. STONES, * Big Hits (High Tide) (Decca UK + book '66)	VG/VG	7.50
LP ROLLING STONES, * Undercover (EMI 1983)	M/M	8.50
All R. STONES — long list of items, send large SAE or ring for free list!		
RS/SUPREMES — long list, send large SAE or ring for free list!		
CD TODD RUNDGREN, * Runt (UK CD Remaster)	M/M	8.50
All RUNRIG — long list of items, send large SAE or ring for free list!		
LP RUSH, * Grace Under Pressure (Vertigo 1984 US)	EX/EX	9.50

RYDER FAMILY PLUS, Immortal Story... Part One (Immortal Ireland, 1995)	M/M	7.50
Cass SCREAMING WINDSORS, * Choices (boxed 80s orig. cassette)	M/M	8.50
EP SEARCHERS, * Hungry For Love (Pye NEP 24184, 1963)	EX/EX	10.50
LP SEEKERS, * Live At Talk Of The Town (EMI UK, 1968)	EX/EX	8.50
8 trk SHADOWS, * Greatest Hits (rare 8 track edition)	EX	7.50
LP S. CONNOR, Sing Country Style (UK Sweet Folk, 1977 wos)	EX/EX	11.50
LP S. & BANSHIES, * Once Upon A Time (Polydor UK, '81)	EX/EX	8.50
CD SKEW SISKIN, What The Hell (CD album)	M/M	9.50
CD SKUNK ANANISIE, * Stooch (UK digi pak)	M/M	7.50
LP SLADE, * Slayed (Polydor 1972, German)	EX/EX	8.50
CD SMALL FACES, * Autumn Stone (French CD)	M/M	7.50
LP SMALL FACES, * First Step (US Warner g/f)	EX/EX	14.50
All SMALL FACES etc. — long list of items, send large SAE or ring for free list!		
CD SOULSIDE, * Soon Come Happy (UK issue)	EX/EX	7.50
LP STRANGLERS, * Four (IRS US 1980)	M/M	11.50
All SUB POP/GRUNGE/HEAVY — lots of US/UK items, send SAE or ring for free list!		
vid SUDE, * Introducing The Band (promo video)	M/M	16.50
CD SUPREMES, * Simply Supreme (UK deleted CD, 20 tracks)	M/M	14.50
CD TARRASQUE, Eggshell Staircase (UK issue)	M/M	9.50
7"PTC THE * Uncertain Smile (UK 80s orig. pic. slv. + insert)	EX/EX	7.50
10" THUNDERBOLTS, STRINGRAY etc., No Strings Attached (rare 8-track 10" Pt Dow3)	VG/VG	8.50
LP PETER THOM, same (Philips 1972)	EX/EX	12.50
LP TRAVELLER, * A World Of Our Own (rare Allegra 1968)	EX/EX	7.50
6"PTC PETERLING WILBURYS, * Wilbury Twist (Russian clear 6" in pic. slv)	M/M	11.50
LP G. TURNER, Meditation (pink Charisma, 1970 CAS 19)	EX/EX	17.50
book U2, * Hot Press U2 History (great press biog. 160pp)	M	10.50
CD UFO, * Strangers In The Night (UK issue)	M/M	7.50
LP ULTRAVOX, * Three Into One (Island 1977)	M/M	7.50
LP SARAH VAUGHAN, * You're Mine You (UK Allegra 66 + Quincy Jones)	EX/EX	12.50
6"PCVDG, * Emperor 2 (coloured East Europe 66" PC)	M/M	8.50
All VDDG/HAMMILL — long list of items, send large SAE or ring for free list!		
7" DIONNE WARWICK, * The Apollo Fools (Scepter US issue)	M/M	7.50
CD WENDY & LISA, * Remic In A Carnation (UK issue)	M/M	7.50
mag WHAM! * Wham! 5 (UK full colour poster mag.)	M/M	7.50
CD WHAMI/GEORGE, * Wham! 5 (UK issue, send large SAE or ring for free list!)		
All WHITESNAKE, * Come An Get It (EMI 1988)	EX	11.50
All WHO — long list of items, send large SAE or ring for free list!		
12" WILD FLOWERS, * A Kind Of Kingdom (Chapter 22, 12 Chap 8)EX/EX		8.50
7"PCA, WILLIAMS, * A Me Esposa Con Amor (Span. PC CBS 1974)	EX/EX	8.50
LP ANDY WILLIAMS, * Raindrops Keep (US Columbia 74 g/f)	EX/EX	8.50
A. WILLIAMS, * Greatest Hits (tuneful Aussie Reprise)	EX	17.50
Cass ANDY WILLIAMS, Vesta A Sounds Like (great V/A covers tape)	EX/EX	8.50
LP VESTA WILLIAMS, Vesta (A&M UK 1986)	EX/EX	8.50
All WISHBONE ASH — long list of items, send large SAE or ring for free list!		
7" XCREAMSTYS, * Bad News (UK 70s original)	EX	6.50
All XTC — long list of items, send SAE or ring for free list!		
LP YOUNG IDEA, * With A Little Help... (MFF mono UK, 1968)	EX/EX	10.50
CD NEIL YOUNG, * Greatest Hits (tuneful Aussie Reprise)	EX	17.50
All ZEPHYRUS — new list of items, send large SAE or ring for free list!		
CD ZAZEN, Mystery School (UK CD 1991)	M/M	7.50



## GREATS & GENERAL continued

### SET SALE

Write to: PHIL JONES, 26 MEADOW CLOSE, REDLANDS PARK, LIGHTHORNE, WARKS. CV35 0AG. Tel/fax: (01926) 650023. Carefully graded, sleeves first. I also buy interesting 60s/70s items.

45	AMBER SQUAD, I Can't Put My...	(STI + autographed PC)	M/M	30.00
45	SYD BARRETT, Octopus (Harvest 5009)		M	85.00
EP	BEATLES, Les Beatles (French Odeon SOE3745 'Rope' PC)	EX/EX		30.00
7"	BEATLES, Pantomime ('66 flexi + insert PC, as new)	M/M/M		65.00
45	BEATLES, Let It Be (R5833 + glossy orig. PC)	EX/M		25.00
EP	FORTUNES, same (H & Taylor 1598 + autographed PC)	EX/VG		30.00
45	IAIN GREGORY, Can't You Hear (Pye 7N 15397)	M		25.00
45	MARY HOPKIN, Aderny Lwyd (Cambrian CSP703 + PC)	EX/EX		20.00
EP	KINKS, Dedicated (Pye NEP 24258 + PC)	M/M		50.00
EP	V/ARTISTS, Edinburgh Students (ES002 + die-cut PC)	EX/M		45.00
LP	GERRY ANDERSON, TV Favourites Vol. 1 (M. Arch MAL770)	EX/EX		20.00
LP	K. AYERS, Rainbow Takeaway (Harvest 4085 unplayed)	M/M		15.00
LP	BEATLES, Please Please Me ('69 b/silver one EMI box stereo)	M/M		35.00
LP	BEATLES, With The ('63 y/b mono, beaut. copy)	M/M		70.00
LP	BEATLES, With The (Australian stereo, side 1 has Parlophone label, side 2 has Columbia label)	EX/EX		125.00
LP	BEATLES, Hard Day's... ('64 y/b mono EMI Day, beaut. copy)	EX/M		85.00
LP	BEATLES, Help ('65 y/b stereo, beaut. copy)	EX/M		90.00
LP	BEATLES, Rubber Soul ('65 y/b mono 579-1 matrix)	EX/EX		60.00
LP	BEATLES, Sgt. Pepper ('67 y/b mono + liner cut-outs)	EX/EX/M		135.00
LP	BEATLES, White (orig. mono complete, no. 0065360)	EX/EX/EX		75.00
LP	B. SABBATH, Masters Of (swirl Vert. + box poster)	EX/M		20.00
LP	BROTHER, same (Mercury 6338032)	EX/M		25.00
LP	C. HEAT, Living The Blues (blue Liberty 2 LP set)	EX/M		25.00
LP	P. COOK/D. MOORE, Not Only But... (LK5C80 Decca mono, unplayed LK 5080)	M/M		20.00
LP	CREAM, Disraeli Gears (Reaction 594003, stereo)	M/M		20.00
LP	CROSBY/STILLS/NASH, 1st LP (mar/red orig. + lyrics)	M/M/M		20.00
LP	FAMILY, Only A Movie (Raft 58501 + liner + Gun unplayed)	M/M/M		20.00
LP	R. GALLAGHER, Irish Tour '74 (Polydor 2478070 2 LP set)	EX/M/M		20.00
LP	GENESIS, N. Cryme (scroll Charisma 1052, looks unplayed)	M/M		25.00
LP	GRATEFUL DEAD, same (green WB66009 2 LP set)	EX/M/M		15.00
LP	ELIE, GREENWICH, Let It Be Written (MGM 2315243)	EX/M		65.00
LP	HACKENSACK, Up The Hard Way (Polydor 2353263 + liner)	EX/M/M		75.00
LP	HENDRIX, Are You Experienced (beaut. mint track, mono)	M/M		15.00
LP	PYTHON L. JACKSON, In A Broken Dream (Y. Blood SYB3001)	M/M		25.00
LP	J. TULL, Thickasabrick (Chrys. 1003 + mint newsleeve)	M/M		20.00
LP	J. TULL, Passion Play (Chrys. 1040 + booklet, as new)	M/M/M		20.00
LP	NIC JONES, same (red Trailer 2027)	EX/M		20.00
LP	J. KELLY/T. McPhee, Same Thing On... (Sunset SLS 50209)	EX/EX		20.00
LP	KINKS, Kontroversy (orig. Pye mono, nice copy)	EX/EX		20.00
LP	KRAFTWERK, same (Vertigo 6641077 2 LP set)	M/M/M		15.00
LP	LED ZEPPELIN, 1st (USA Atlantic)	EX/M		20.00
LP	LED ZEPPELIN, II (mar/red Atlantic 588198)	EX/M		25.00
LP	LED ZEPPELIN, IV Symbols (mar/red 2401012 + liner)	M/M/M		15.00
LP	PHIL LYNOTT, Solo In Soho (PHIL 1 pic. disc, die-cut sleeve)	M/M		25.00
LP	MOTT THE HOOPLE, same (orig. pink Island 9108)	EX/EX		20.00
LP	MOTT THE HOOPLE, Mad Shadows (orig. pink Island 9119)	EX/EX		15.00
LP	ROBERT PATTERSON, Soul Of Gospel (UA 29032)	EX/EX		60.00
LP	STONES, 1st (orig. Decca mono, flapsleeve)	EX/M		60.00
LP	STONES, Out Of Our Heads (great mint mono orig.)	M/M		60.00
LP	STONES, High Tide... (great mint mono orig. booksleeve)	M/M		85.00
LP	STONES, Between The Buttons (great mint stereo orig.)	EX/M		20.00
LP	STONES, Flowers (Canadian London mono orig.)	VG/VG		15.00
LP	SECOND COMING, same (Mercury 6338030)	EX/EX		25.00
LP	HELEN SHAPIRO, Tops With Me (great orig. stereo Columbia)	EX/EX		25.00
LP	SMALL FACES, 1st LP (orig. German Decca mono, great copy)	EX/EX		25.00
LP	T. LIZZY, Vagabonds Of The... (Decca SKL5170 + insert)	M/M/M		60.00
LP	TONTOS EXPANDING HEAD, Zero Time (mar/red Atl. 2400150)	M/M		60.00
LP	WHO, Sell Out (great mint track mono copy)	EX/M		20.00
LP	WHO, Direct Hits (Track stereo orig.)	EX/M		20.00
LP	YES, Fragile (mar/red Atlantic booksleeve)	M/M		20.00

### SET SALE

Write to: ROB JONES, 354A BATH ROAD, WORCESTER WR5 3EZ. Tel: (01905) 767413. Mobile: (07880) 741271. All items have been obtained in person through our top supplier and come with fully money back guarantee if not 100% satisfied. Lots more items available including movie stars, sports, political and royalty. Please phone/write for details.

ALL ITEMS LISTED ARE 8" x 10" COLOUR AUTOGRAPHED PHOTOS				
1	MUHAMMAD ALI			50.00
2	PAULA ABDUL			35.00
3	TORI AMOS			35.00
4	BACKSTREET BOYS (fully signed)			95.00
5	DAVID BOWIE			45.00
6	GARTH BROOKS			35.00
7	JON BON JOVI			40.00
8	TONI BRAXTON			40.00
9	CROSBY, STILLS & NASH			75.00
10	BELINDA CARLISLE			40.00
11	SHERYL CROW			40.00
12	CHER			40.00
13	CHER & SONNY BONO			125.00
14	NATALIE COLE			35.00
15	ERIC CLAPTON			40.00
16	MARIAH CAREY			40.00
17	CELINE DION			40.00
18	FATS DOMINO			40.00
19	BOB DYLAN (b/w)			175.00
20	MELISSA ETHERIDGE			40.00
21	EAGLES			175.00
22	ARETHA FRANKLIN			35.00
23	PETER GABRIEL			35.00
24	GERI HALLIWELL			40.00
25	HANSON			80.00
26	DEBORAH HARRY			40.00
27	DON HENLEY			40.00
28	WHITNEY HOUSTON			40.00
29	NATALIE IMBRUGLIA			40.00
30	JANET JACKSON			40.00
31	MICHAEL JACKSON			70.00
32	MICK JAGGER			40.00
33	ELTON JOHN			40.00
34	OLIVIA NEWTON JOHN			35.00
35	JEWEL			40.00
36	KISS (fully signed)			150.00
37	PAUL STANLEY/GENE SIMMONS			70.00
38	LENNY KRAVITZ			40.00
39	CYNDI LAUPER			40.00
40	k.d. LANG			40.00
41	COURTNEY LOVE			40.00
42	JENNIFER LOPEZ			40.00
43	MORRISSEY			40.00
44	ANANIS MORRISSETTE			40.00
45	PAUL MCCARTNEY			160.00

## NEW ADVERTISERS!

If you have not advertised before, you MUST complete the REGISTRATION FORM on page 225 in full and enclose it with your ad and payment.

46	DEAN MARTIN			60.00
47	MADONNA			90.00
48	STEVIE NICKS			60.00
49	OASIS (fully signed)			125.00
50	PRINCE			150.00
51	JIMMY PAGE			40.00
52	DOLLY PARTON			40.00
53	DIANA ROSS			40.00
54	KEITH RICHARDS			50.00
55	MICK JAGGER/KEITH RICHARDS			80.00
56	ROLLING STONES (JAGGER, RICHARDS, WATTS & WOOD)			175.00
57	ROLLING STONES (JAGGER, RICHARDS, WYMAN, WATTS & WOOD)			225.00
58	AXL ROSE			40.00
59	SMASHING PUMPKINS			80.00
60	FRANK SINATRA			250.00
61	SALT 'N' PEPA			50.00
62	WILL SMITH			40.00
63	BRITNEY SPEARS			50.00
64	STING			40.00
65	BRUCC			60.00
66	SPICE GIRLS (fully signed inc. Geri)			95.00
67	ROD STEWART			40.00
68	TINA TURNER			40.00
69	TINA TURNER/DAVID BOWIE			75.00
70	BARBRA STREISAND			125.00
71	SHANIA TWAIN			40.00
72	PETE TOWNSHEND			40.00
73	U2 (fully signed)			125.00
74	NEIL YOUNG			150.00
75	STEVIE RAY VAUGHAN			40.00
76	FRANK ZAPPA			95.00

### SET SALE/AUCTION

Write to: M. KING, 8 DUDLEY ROAD, FINGRINGHOLE, COLCHESTER, ESSEX CO5 7DS. Tel/fax: (01206) 729660.

7"	FACTORY, Path Through Forest (MG 1444, demo)	EX	Offs
7"	CHANGE PLACES, Hey You Girl/Hold On I'm Coming (60s Chiswick acetate, unknown group, Beat/Soul 4895)	G	Offs
7"	R. STONES, Not Fade Away (F11845, UK disc in export PS not listed in RC price guide, possibly juke box sleeve, transparent tape on edges o/w)	EX/EX	Offs
7"	SOMEONES, Louise Louie (Sonet T7196 Den.)	EX	Offs
7"	DEFENDERS, Walking The Dog (Sonet T7195 Den.)	EX	Offs
7"	RUMBLERS, Soulful Jerk (WG 1021)	VG	20.00
LP	F. EVANS, Noctuary (Blue Bag 101, Private 75")	EX/EX	Offs

Auction closes 10th Feb 2000. I am also interested in trading or buying 60s Beat/Psych. Please send priced lists.

### AUCTION

Write to: LAST OUTPOST, P.O. BOX 34-367, BIRKENHEAD, AUCKLAND, NEW ZEALAND. All items are originals w/inserts unless noted. Covers graded first. Bids by February 28.

12"	BLONDI, Hanging On The Telephone (Aus. '78 blue CV Soc.)	VG/EX	Offs
12"	DAVID BOWIE, The Hunger (Fr. 1984 pic. disc)	EX	Offs
12"	KATE BUSH, Kick Inside (NZ 1978, autographed)	M/M	Offs
12"	CLASH, If Music Could Talk (US 1981, promo only)	EX/EX	Offs
12"	CURE, A Forest (Aus. 1980, green CV NPC)	VG	Offs
12"	CURE, Singles (Aus. Stunn 1981, unique EP)	EX/EX	Offs
12"	CURE, Happily Ever After (US A&M 1980, 2 LP Soc.)	VG/EX	Offs
12"	CURE, Charlotte Sometimes + 2 (N.Z. Stunn 1982 includes 'Faith' live in Aus.)	EX/EX	Offs
12"	VARIOUS, Britannia Waives The Rules (incl. Cult Hero, I'm A... (NZ, Stunn 1981)	VG/EX	Offs
12"	DRAGON, Universal Radio (N.Z. 1974 w/insert)	VG/EX	Offs
12"	DRAGON, Scented Gardens For The Blind (NZ 1974 w/insert)	EX/EX	Offs
12"	BOB DYLAN, London Interview (US 1981, promo only)	EX/EX	Offs
12"	FALL, In A Hole (NZ Flying Nun, 1983 unique 2 LP w/insert)	EX/EX	Offs
12"	GRAY TRAIN, same (German Vertigo)	VG/VG	Offs
12"	ALEX HARVEY & HIS SOUL BAND, S/T (live in Hamburg, Germ. Polydor 1964)	VG/VG	Offs
12"	WINO, Shootouts in Disgrace (NZ w/l to wol sol)	VG/VG	Offs
12"	MADONNA, True Blue (NZ blue coloured vinyl incl. poster)	EX/EX	Offs
12"	MORRISSEY, Girl Least Likely To (Aus. 1990, promo only EP)	EX/M	Offs
12"	G. NUNAN/TUBEWAY ARMY, Replicas (NZ '79 g/f cv. w/ins.)	EX/EX	Offs
12"	P. S. B., Opportunities (Lets Make...) (NZ '86 clear cv)	EX/VG	Offs
12"	PET SHOP BOYS, Loves Comes Quickly (NZ '86 blue cv sso)	EX/EX	Offs
12"	PRETTY THINGS, S.F. Sorrow (NZ 1968 ST)	EX/EX	Offs
12"	P.J. PROBY, Three Week Hero (UK 1969 incl. Page, Bonham, Jones ST)	VG/VG	Offs
12"	QUEEN, Live in Concert (NZ 1985 unique LP)	EX/EX	Offs
12"	QUEEN, Kind Of Magic (NZ 1986 unique coloured vinyl)	VG/EX	Offs
12"	RAGNAROK, same (NZ 1975)	EX/EX	Offs
12"	ROLLING STONES, same (Fr. Decca 30010, pic. disc)	VG/EX	Offs
12"	STATUS QUO, Spare Parts (NZ ST)	EX/EX	Offs
10"	TANGERINE DREAM, Fassbinder Memorial (EUR clear cv)	EX/VG	Offs
12"	THINK, We'll Give You A Buzz (NZ 1976)	VG/VG	Offs
12"	S. R. VAUGHAN, Couldn't Stand The Weather (NZ '84 Atlg)	VG/VG	Offs
12"	TOM WAITS, Swordfish Trombones (Aus. withdrawn cvr.)	EX/M	Offs

### SET SALE

Write to: LIVING EYE RECORDS, www.livingeye.co.uk

Vinyl CDs and magazines

### SET SALE

Write to: MR. S. MANN, 20 NINTH AVE., FILTON, BRISTOL BS7 0QW. Tel: (01179) 696952 to reserve records. Want lists would be welcome.

JOHNNY BURNETT, Lonesome Train (Vogue Q72227 tr)	EX	300.00
IVAN, Real Wild Child (Vogue Q72341 tr)	EX	190.00
JOHNNY O'KEEFE, Real Wild Child (Coral 72330 tr)	EX	95.00
JIMMY COO, Summertime Symphony (Par 4606)	EX	95.00
FABULOUS SWINGTONS, Geraldine (HMV POP471)	EX	175.00
MERSEYBEATS, I Think Of You (EP TE17423)	EX/EX	20.00
THE FLAMINGOS, Would I Be Crying (Lon. HLL 8373, gold tr)	EX	330.00
FRANKIE LYMAN, Teenage Rock (Col. SEG 7662 EP)		32.00
TERRY DENE, The Golden Disc (Decca DE 6459 EP tr)	EX/EX	20.00
CARL PERKINS, Blue Suede Shoes (Lon. 8271 tr)	EX	135.00
PASSIONS, Just To Be With You (Top Rank JAR 224)	VG	20.00
BRENDA LEE, Dynamite (Bruns. 05685 tr)	EX	85.00
CHUCK BERRY, You Can't Catch Me (HLN 8375 tr)	EX	85.00
ELVIS PRESLEY, Loving You (RCA 24001 10")	EX/EX	68.00
FRANKIE LYMAN, Rockin' (Col. 335 1134)	VG/VG	250.00
GENE VINCENT, Blue Jean Bo (Capt. 764 LP)	EX	35.00
FATS DOMINO, Be My Guest (EP REP 1261)	VG	15.00
FATS DOMINO, The Rockin' Mr. D. (EP REP 1206)	EX/EX	20.00
FATS DOMINO, What A Party (REP 1340)	G	15.00
EDDIE COCHRAN, 20 Flight Rock (Lon. HLU 8386 tr)	EX	100.00

### SET SALE

Write to: MUDDY'S RECORDS, UNIT 7, CENTRAL ARCADE, SHERRARD STREET, MELTON MOWBRAY, LEICS., LE13 1XW. Tel: (01664) 410690. The following lists now available. Please state which you would like. SAE/IRC please.

7"	50s & 60s MALE/FEMALE VOCAL	
7"	50s & 60s GROUPS	
7"	60s/70s SOUL/FUNK/DISCO/TAMLA	
7"	70s GROUP	
7"	70s & 80s MALE VOCAL	
7"	70s & 80s FEMALE VOCAL	
7"	INSTRUMENTALS 60s/70s/80s	
7"	80s GROUPS	
7"	80s/90s SOUL/RAP/HOUSE/RAVE	
7"	90s VARIOUS	
7"	FOOTBALL	
7"/12"	LP INDIE	
7"/12"	LP HEAVY/ROCK	
7"/12"	LP PUNK & NEW WAVE	
7"/LP	TV/FILM THEMES & SHOWS/MUSICALS	
7"/LP	COUNTRY	
7"/LP	COMEDY	
12"	70s/80s/90s VARIOUS	
12"/LP	70s/80s/90s DANCE ETC.	
LP	FEMALE VOCAL (EASY LISTENING)	
LP	MALE VOCAL (EASY LISTENING)	

LP	80s/90s VARIOUS	
LP	INSTRUMENTALS (BANDS/ORCHESTRA ETC)	
LP	60s/70s POP/ROCK/PROGRESSIVE	
LP	60s/70s SOUL & DISCO	
	BOOKS, MAGAZINES, PROGRAMMES ETC.	
Also lists on the following:		
MARC ALMOND/SOFT CELL, BEATLES, DAVID BOWIE, ERIC CLAPTON, PERRY COMO, CULT, CURE, DEEP PURPLE/RAINBOW, DURAN DURAN, ERASURE, FRANKIE GOES TO HOLLYWOOD, HEAVEN 17/HUMAN LEAGUE, JACKSONS, JAPAN & SOLO, ELTON JOHN, LEVEL 42, MADONNA, MISSION/SISTERS OF MERCY, MORRISSEY/SMITHS, NEW ORDER, GARY NUMAN, PET SHOP BOYS, ELVIS PRESLEY, PRINCE, CLIFF/SHADOWS, ROLLING STONES, DIANA ROSS, ROXY MUSIC/B. FERRY, SIMON & GARFUNKEL, SIMPLE MINDS, J. SOMERVILLE ETC. THIN LIZZY/G. MOORE, TINA TURNER, UB40, ULTRAVOX, WHAM/G. MICHAEL.		
Wants lists welcome.		

### SET SALE/AUCTION

Write to: MUSIC BOX, P.O. BOX 19330, HAMILTON, NEW ZEALAND. Tel: (NZ) 78333



## SET SALE/AUCTION

Write to: J. KENNEDY, 98 WEST KENSINGTON COURT, WEST CROMWELL ROAD, LONDON W14 9AB. P+P £1.50 then 50p, covers graded first. Bids by 29th Feb. Cheques payable to C. Mellor. Tel mobile: (0771) 4600 720.

LP CLAUDE DENJEAN, Moog (funky moog cover versions)	EX/VG	15.00
12" QUEEN & BOWIE, Under Pressure '99 (DJ promo, die-cut sleeve)	M/M	20.00
LP ROLLING STONES, Out Of Our Heads (mono, flipback sleeve)	VG/VG	Bids
LP ROLLING STONES, same (Decca LK 460, 1st version)	G/VG	Bids
12" SMITHS, Bigmouth... (Egyptian 5-track)	EX/EX	Bids
12" SMITHS, Shoplifters... (speckled green vinyl, Line Records)	EX/M	Bids
LP ANDREW OLDHAM ORCHESTRA, Rolling Stones Songbook (Decca LK/SKL 4796)	EX/VG	Bids
LP BEATLES, Help (American Capitol record club release, full col. g/fold sleeve, beautiful cover)	EX/VG	Bids
LP BEATLES, Revolver (German Odeon/Hor Zu release)	EX/EX	Bids
12" JOY DIVISION, Transmission (Factory FACT 13, colour p/s)	EX/M	Bids
12" PUBLIC ENEMY, 911 Is A Joke (American issue)	EX/EX	10.00
CD NIRVANA/JESUS LIZARD, Oh, The Guilt/Puss (split CD single)	M/M	15.00
LP TONY BENNETT, I Wanna Be Around (CBS PB6 62149)	EX/EX	10.00
12" BLUR, She's So High/I Know (Food 12FOOD 26, p/s)	EX/VG	Bids
CD BLUR, Chemical World (CD FOOD 45)	M/VG	Bids
CD BLUR, Girls & Boys (CD FOOD 47)	M/M	10.00
12" MORRISSEY/SIOUXSIE, Interlude (p/s)	EX/EX	12.00
7" SUPERGRASS, Lose It (Sub Pop singles club issue, yellow vinyl, diff. version of "Lose It")	M/EX	15.00
LP PETER SELLERS, Songs For Swinging Sellers (Parlophone PMC1111)	EX/EX	9.00
LP SMALL FACES, same (Decca LK 4790, orig red label, spine damaged, otherwise fine)	-/VG	Bids
12" THE SMITHS This Charming Man (RTT 136 w/London/Manchester mixes)	VG/EX	8.00
CD SUEDE, Wild Ones (NUO 11 CD2, incl. Brian Eno remix)	M/M	15.00

## SET SALE

Write to: HARVEY JACKMAN, 32 WHITEHEAD CRESCENT, WOOTTON, ISLE OF WIGHT PO33 4JF. Tel: (01983) 883349. Please enclose a SAE or IRC if not ordering by phone.

LPs, P&P £1.50 for 1 then 50p each.		
BRUTON MUSIC, House Of Horror (BRM5 '80)	M	10.00
JOHNNY CASH, Show '70 & America '72)	ea M	10.00
COLLEGIUM MUSICUM, same (Czech. imp. prog rock '71)	EX	20.00
PERRY COMO, We Get Letters (RD 27035 '57)	M	10.00
DE WOLFE, A Rose For Dracula (DWS3347 '76)	M	15.00
DE WOLFE, Dark Mystery (DWS3292) & Dealer (DWS3527)	ea M	10.00
THE ENID, The Spell (ENID 8 dbl. LP)	M	15.00
HAMMEL & VARGA, Zelenka Posta (Czech. imp. prog rock '72)	EX	20.00
NICKY JAMES, Movement (THS19 '76)	M	10.00
DEAN MARTIN, Dino Latino (Reprise 6054 '63)	EX	10.00
TONY SHERIDAN, Vol. 1 & Vol. 2 (German Star Club)	ea M	10.00
FRANK SINATRA, September Of Years '65 & Cycles '68	ea EX	8.00
SIR DOUGLAS QUINTET, Together After Five (US imp. '65)	M	15.00
TILSLEY ORCHESTRA, Top TV Themes (SFL13139 '67)	M	10.00
VARIOUS, Blues From The Bayou (NPL28142 '70)	M	15.00
VARIOUS, Hillbilly Jazz (US Flying Fish imp. dbl. LP '74)	M	15.00

## SET SALE

Write to: S. WARD, 20 CAVERSHAM HOUSE, LADY BOOTH ROAD, KINGSTON UPON THAMES, SURREY KT1 2UF. E-mail: simonward14@hotmail.com P&P included on all prices.

Vid BACKSTREET BOYS, MTV (promo video, card sleeve)	EX	5.00
Bk STATUS QUO, Just For The Record (autobiography, signed by Rossi & Parfitt)	M	20.00
Cass WU-TANG CLAN, Forever (music & interview promo cassette, rare)	M	4.00

## SET SALE

Write to: L. KING, 15 CHURCH STREET, STAINES, MIDDLESEX TW18 4EN. P&P £1.50 then 50p, covers graded first. SAE please.

LP BEATLES, Hard Day's Night (PMC 1230, y/b, 1st)	EX/EX	18.00
LP BEATLES, Help (Parl. PMC 1255, y/b 1st)	EX/EX	20.00
LP CARDINALS, Top Of The World (Nelmwood audio)	EX/EX	8.00
LP DRUMBEAT V/A (Parl. PMC 1101, gold, wear on edge o/w)	VG/EX	18.00
LP DOORS, Best Of (Elektra EQ 5035, quad. USA)	EX/EX	12.00
10" GEORGIA GIBBS, Sings The Oldies (Mercury MPT 7500)	EX/EX	10.00
12" GENESIS, Spot The Pigeon (Atlantic EP 1800, Canada)	M/M	8.00
LP HILLTOPPERS, The Rolling (London HAD 2029)	VG/VG	7.00
LP BYRON LEE, Jump Up (Atco 33182, DJ promo, USA)	EX/EX	8.00
LP ROLLING STONES, Tattoo You (Liming 3121, Taiwan, b/w cwr)	EX/EX	7.00
LP T. REX, Prophets, Seers etc. (Regal ZLR21005, mono, no lyrics)	VG/EX	20.00

## SET SALE

Tel: TREVOR (01670) 739100.

ALBUMS: FIFTIES		
SLIM WHITMAN (10" London H-APB1015, cwr. only)	EX	6.00
EDDIE FISHER, My Serenade To You (10")	EX/EX	5.00
JACK JONES, Where Love Has Gone (London)	EX/M	8.00
ALBUMS: PUNK/INDIE		
WIRE, Pink Flag	EX/EX	10.00
BLONDIE (Private Stock)	M/M	11.00
PIXIES, Doolittle (inc. book)	EX/EX	7.00
ROCKABILLY PSYCHOSIS (COMP.)	EX/EX	8.00
METEORS, In Heaven (Lost Soul)	EX/EX	20.00
STINGRAYS, Dinosaurs (Big Beat)	M/M	10.00
REVOLVING PAINT DREAM (Creation)	EX/EX	10.00
SWAPRATS (60s Psych comp.)	M/M	8.00
12" SINGLES		
STYLE COUNCIL, Long Hot Summer (above signed by Weller, Talbot)	EX/VG	20.00
SINGLES: SIXTIES		
YARDBIRDS, I Wish You Would (Col.)	EX	6.00
JOHN LEE HOOKER, High Priced Woman (Pye promo)	M	8.00
ELLA FITZGERALD, Manhattan (HMV)	EX	3.00
CLIFF, Un Saludo De Cliff (Spanish EP)	M/M	25.00
MISC. SINGLES		
NANCI GRIFFITH, Heaven (signed & dated)	M	7.00
WANTS: Cochran/British R 'n' R, demos, etc.		

# 50s, 60s and 70s

## AUCTION

Write to: SUSY ROSELAND, DUKESTOWN, TREDEGAR, GWENT NP22 4RE. Tel: (01495) 722040. 1960s & 70s Reggae Trojan LPs for auction. Closing date month end. P&P extra. All records Mint/Unp, slight storage wear on some sleeves.

DANDY, Dandy Returns (TRL2)	Bids
VARIOUS, Soul Of Jamaica (TRL3)	Bids
VARIOUS, Blue Beat Special (CSP1)	Bids
BRTHR, DAN/ALLSTARS, Let's Catch The Beat (TBL101)	Bids
DESMOND DEKKER, This Is Desmond Dekker (TTL4)	Bids
DEREK MORGAN, Seven Letters (TTL5)	Bids
VARIOUS, You Left Me Standing (TTL9)	Bids
ETHIOPIANS, Reggae Power (TTL10)	Bids
RICO & THE RUDIES, Blow Your Horn (TTL12)	Bids
UPSETTER, Upsetter (TTL13)	Bids
VARIOUS, Independent Jamaica (TTL15)	Bids
VARIOUS, Guns Of Navarone (TTL16)	Bids
MILLIE, Millie & Her Boyfriends (TTL17)	Bids
VARIOUS, Ride Your Donkey (TTL18)	Bids
CLANCY ECCLES, Freedom (TTL22)	Bids
OWEN GRAY, Reggae With Soul (TTL24)	Bids
LLOYD CHALMERS, Reggae Is Tight (TTL25)	Bids
THE DYNAMITES, Fire Corner (TTL27)	Bids
THE INSPIRATIONS, Reggae Fever (TTL27)	Bids
UPSETTER, Scratch The Upsetter (TTL28)	Bids
JNY, OSBNE/SENSATIONS, Come Back Darling (TTL29)	Bids
KEITH & ENID, Keith & Enid Sing (TTL37)	Bids
DR. KITCH, Dr. Kitch (TTL41)	Bids
VARIOUS, Club Ska Vol. 1 (TTL48)	Bids
MILLIE, The Best Of Millie (TTL49)	Bids
JACKIE EDWARDS, Premature Golden Sands (TTL57)	Bids
THE PIONEERS, Long Shot (TBL103)	Bids
HARRY J. ALL STARS, Freedom (TBL104)	Bids
JOE'S ALLSTARS, Brixton Cat (TBL106)	Bids
MILLIE, Time Will Tell (TBL108)	Bids
FREDDIE NOTES/RUDIES, Unity (TBL109)	Bids
BYRON LEE/DAGONAIRES, Reggae Blast Off (TBL110)	Bids
TOMMY MCCOOK/SPRSONICS, Gtr Jamaica Moon Wk. (TBL111)	Bids
THE ETHIOPIANS, Woman Capture Man (TBL112)	Bids
KINGSTONIANS, Sufferer (TBL113)	Bids
DEREK HARRIOT/CRYSTALLITES, The Undertaker (TBL114)	Bids
VARIOUS, Reggae Flight 404 (TBL115)	Bids
MUSIC DOCTORS, Reggae In The Summertime (TBL117)	Bids
DANDY & AUDREY, Morning Side Of The Mountain (TBL118)	Bids
UPSETTERS, Good, Bad & Upsetters (TBL119)	Bids
BORIS GARDENER, Reggae Happening (TBL121)	Bids
CYNTHIA RICHARDS/FRIENDS, Foolish Fool (TBL123)	Bids
CLANCY ECCLES/VARIOUS, Herbsman Reggae (TBL124)	Bids
UPSETTERS/VARIOUS, Prisoner Of Love (TBL127)	Bids
VARIOUS, Hot Shots Of Reggae (TBL128)	Bids
G.G. ALLSTARS, Man From Carolina (TBL129)	Bids
VARIOUS, Reggae, Reggae, Reggae (TBL130)	Bids
RHYTHM RULERS, Moodies Mood (TBL132)	Bids
JO JO BENNETT, Groovy Jo Jo (TBL133)	Bids
VARIOUS, Loch Ness Monster (TBL135)	Bids
DELANO STEWART, Stay A Little Bit Longer (TBL138)	Bids
PIONEERS, Battle Of The Giants (TBL139)	Bids
VARIOUS, King Size Reggae (TBL140)	Bids
DEREK HARRIOT/CRYSTALLITES, Psychedelic Train (TBL141)	Bids
VARIOUS, You Can't Wine (TBL142)	Bids
VARIOUS, Reggae Movement (TBL144)	Bids
GENE RONDO, On My Way (TBL149)	Bids
VARIOUS, Reggae Steady Go (TBL151)	Bids
FREDDIE NOTES/RUDIES, Montego Bay (TBL152)	Bids
U ROY, Version Galore (TBL161)	Bids
VARIOUS, Reggae Special (CSP2)	Bids
VARIOUS, Jackpot Of Hits (CSP3)	Bids
BYRON LEE/DAGONAIRES, Rock Steady Explosion (TBL155)	Bids
BROTHER DAN/ALL STARS, Follow That Donkey (TRL1)	Bids
UPSETTER, Return Of Django (TRL19)	Bids
BYRON LEE/DAGONAIRES, Reggae Splashdown (TRL28)	Bids

## SET SALE

Write to: KPA RECORDS, 19 COLVILLE SQUARE, LONDON W11 2BQ. Tel: (0171) 598 0829. E-mail: 113254.1074@compuserve.com P&P £1.50 first item £1 each extra (rec. del.). All LPs USA unless otherwise stated.

METERS, Fire On The Bayou (Reprise)	S/S	40.00
JERRY LEE LEWIS, The Return Of Rock (Smash, stereo)	EX/EX	20.00
FABIAN, Hold That Tiger (Chancellor)	EX/VG	50.00
RICK NELSON, Spontaneous Rhythm (mono)	EX/VG	25.00
CASINO ROYALE, soundtrack (Colgems, stereo)	EX/VG	50.00
JOHN BARRY, The Ipcress File (Decca)	EX/EX	40.00
MORRICONE, Battle For Algiers (UA)	VG/EX	50.00
THE WHO, Happy Jack (Decca, stereo)	VG/EX	25.00

KINKS, Great Lost (Reprise + inner sheet)	VG/EX	50.00
HIGH TIDE, Sea Shanties (Liberty, UK)	VG/EX	50.00
TIME BOX, Patto-Halsall (Peters)	EX/VG	40.00
MARKLEY A GROUP, Forward Records (woc, inner lyrics)	VG/EX	75.00
SAGITTARIUS, Present Tense (Columbia, stereo)	EX/EX	50.00
THE WAILERS, Walk Thru The People (Bell, mono, promo stamped on cover)	VG/EX	30.00
RADIO BIRDMAN, Radios Appear (Sire, m)	EX/EX	25.00
REM, Chronic Town (Frs Gargyle)	EX/EX	40.00
SEX PISTOLS, Never Mind The Bollocks (promo, white label, Submission sticker)	M/M	30.00
HP LOVECRAFT, First (UK, Philips)	EX/EX	50.00
GOTHIC HORIZON, Jason Lodge (Boof, London)	VG/VG	40.00
ELECTON (Elektra)	VG/EX	40.00
DAVEY GRAHAM, Dance For Two People (Kicking Mule)	S/S	25.00

## AUCTION

Write to: BOB, 18 RUTLAND DRIVE, MORDEN, SURREY SM4 5QH, ENGLAND. Tel: (0208) 648 8858. Postage at cost. All UK issues, unless stated. Satisfaction guaranteed. Inspection and collection invited. Auction closes midnight 1st March 2000.

G.C. CAMERON, Me And My Life (Tamil, TMG1033, demo)	M	Bids
CONTOURS, Just A Little Misunderstanding (Tamil, TMG723, demo)	M	Bids
THE ELGINS, Put Yourself In My Place (Tamil, TMG787)	EX	Bids
MARVIN GAYE, Ain't That Peculiar (Tamil, TMG539)	M	Bids
MARVIN GAYE & TAMMI TERRELL, You're All I Need To Get By (Tamil, TMG668)	M	Bids
MARVIN GAYE & TAMMI TERRELL, The Onion Song (Tamil, TMG715, demo, p/s)	M	Bids
THE HONEST MEN, Cherie (Tamil, TMG706, demo)	M	Bids
JERMAINE JACKSON, That's How Love Goes (Tamil, TMG838, demo)	M	Bids
GLADYS KNIGHT & PIPS, Neither One Of Us (demo, Tamil, TMG855)	M	Bids
MARTHA & VANDELLAS, Nowhere To Run (Tamil, TMG502)	M	Bids
MIRACLES, That's What Love Is Made For (Stateside, SS353)	EX	Bids
MIRACLES, The Man In You (demo, wol, Stateside, SS282)	M	Bids
BARBARA RANDOLPH, I Got A Feeling (demo, Tamil, TMG788)	M	Bids
RARE EARTH, Get Ready (demo, sol, Tamil, TMG742)	M	Bids
SMOKEY ROBINSON & MIRACLES, Special Occasion (demo, Tamil, TMG673)	M	Bids
SMOKEY ROBINSON & MIRACLES, The Tracks Of My Tears (demo, Tamil, TMG696)	M	Bids
DAVID RUFFIN, I've Lost Everything I've Ever Loved (Tamil, TMG711)	M	Bids
JIMMY RUFFIN, I've Passed This Way Before (Tamil, TMG703)	M	Bids
EDWIN STARR, Time (demo, Tamil, TMG725)	M	Bids
SUPREMES, You Can't Hurry Love (Tamil, TMG575)	M	Bids
SUPREMES, Love Is Here & Now You're Gone (Tamil, TMG597)	M	Bids
SUPREMES, Everybody's Got The Right To Love (demo, Tamil, TMG747)	M	Bids
SUPREMES, Automatically Sunshine (demo, Tamil, B21)	M	Bids
R. DEAN TAYLOR, Gotta See Jane (Tamil, TMG656)	M	Bids
TEMPTATIONS, I'll Be In Trouble (demo, Stateside, SS319)	EX	Bids
TEMPTATIONS, Ain't Too Proud To Beg (demo, Tamil, TMG699)	M	Bids
TEMPTATIONS, Run Away Child, Running Wild (demo, Tamil, TMG716)	M	Bids
TEMPTATIONS, My Girl (p/s, USA, Gordy 7038)	EX	Bids
JR WALKER & ALL STARS, Shake & Fingerpop (demo, Tamil, TMG529)	M	Bids
JR WALKER & ALL STARS, Come See About Me (demo, Tamil, TMG637)	M	Bids
JR WALKER & ALL STARS, What Does It Take (demo, Tamil, TMG712)	M	Bids

## AUCTION

Write to: KEVIN GOLDING, TREETOPS, LIVESEY ROAD, LUDLOW, SHROPSHIRE SY8 1EX, ENGLAND. Tel: (01584) 872338. SAE for list of 200+ R.N.R. auction and set sale 78s. Auction closes Saturday 26th February 2000 at 8.00pm. (Wants lists welcomed).

78 C. BERRY, Roll Over Beethoven/Drifting Heart (Lon. 8428)	EX/M	Bids
78 C. BERRY, Sweet Little Sixteen/Reelin' And Rockin' (Lon.)	EX/M	Bids
78 E. COCHRAN, Sittin' In The Balcony/Completely Sweet (Lon.)	EX	Bids
78 EVERLY BROTHERS, Poor Jenny/Take A Message To Ma (Lon. 8863)	M	Bids
78 BUDDY HOLLY, It's So Easy/Lonesome Tears (Cor. Q 72343)	M	Bids
78 B. HOLLY, It Doesn't Matter/Raining In My Heart (Cor.)	M	Bids
78 JERRY KELLER, Here Comes Summer/Time Has A Way (Lon. 8890)	M	Bids
78 BRENDA LEE, I'm Sorry/That's All You Gotta (SA, Dec. FM6768)	EX	Bids
78 R. NELSON, Just A Little Too Much/Sweeter Than You (Lon.)	M	Bids
78 R. NELSON, Young Emotions/Right By My Side (SA, Ren.)	EX/M	Bids
78 ELVIS PRESLEY, Paralyzed/When My Blue Moon (HMV, POP 378)	M	Bids
78 E. PRESLEY, Lawdy Miss Clawdy/Tryin' To Get (HMV 408)	EX	Bids
78 ELVIS PRESLEY, I Got Stung/One Night (RCA 1100)	EX	Bids
78 E. PRESLEY, A Fool Such As I/I Need Your Love... (SA, RCA)	M	Bids
78 E. PRESLEY, Wild In The Country/I Feel So Bad (SA, RCA)	EX/M	Bids

# LISTINGS

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 (20 lines or more) .....£1.20  
 (up to 20 lines) .....£1.30

**\*for full description of our standard format, please see IMPORTANT NOTES on page 194.**



## 50s / 60s / 70s continued

### SET SALE

Write to: GUY MILES, 491 SEASIDE, EASTBOURNE BN22 7SB.  
Tel: (01323) 738393. UK post free. Wants lists welcomed. \* More available.

LP ROY ACUFF, Country Music Hall Of Fame (London ZGE 110)	EX/EX	5.00
LP ROY ACUFF, Wabash Cannonball (US Pickwick JS 6162)	EX/M	5.50
LP LYNN ANDERSON, Country Girl (Embassy EMB 31022)	M/EX	4.50
LP BOXCAR WILLIE, 20 Great Hits Vol. 1 (Big Red ERA 1012)	EX/M	4.50
LP JOHNNY CASH, Original Golden Hits Vol. 2 (US Sun 1012)	EX/M	6.00
LP FLOYD CRAMER, In Concert (RCA FL 1-0661)	EX/EX	4.50
LP FLOYD CRAMER, Super Hits (RCA PL13209)		
Best Of (5008)	ea	M/M 4.50
LP FLOYD CRAMER, Country (US RCA APL11541)	M/M	6.00
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Write to: **TRACKS ON WAX, BOX 2175, 531 02 LIDKÖPING, SWEDEN. Tel/fax: (+46) 510 660 88. Ps/rec. graded.**

45 ELASTIC PRISM, Time Change (US Kustom '68, gr. psych)	EX	90.00
EP THE HOODS, I'm A Dog (+ 3, Sw. Select '65, gr. Sw. beat), PS)	EX/EX	145.00
45 THE NIGHTBIRDS, same (It. Col. '66, killer lt., PS)	EX/EX	220.00
45 THE NINTH STREET BRIDGE, Wild Illusion (US Cecile '67)	EX	65.00
45 ST. JOHN & THE CREW, I Am A Man (NL Whamm '66, PS)	EX/EX	180.00
45 THE SHAKEMAKERS, Searchin' For Shakes (Sw. Pol. '65, PS)	EX/EX	220.00
45 THE SPECTRES, Neighbour - Neighbour (NL Pye '66, noc, PS)	VG/EX	290.00
45 STEAMPACKET II, Take Her Anytime (Sw. Pol. '66, PS)	VG/EX	Offs

(above iss. as The Longboatman in the UK!!)

This is just a small fraction of 45s from my latest list, and I'll send it to you if you get in touch with me.

## SET SALE/AUCTION

Write to: **THE JOE MEAK APPRECIATION SOCIETY, MARK NEWSON, GREENACRES, OLD ROMNEY, ROMNEY MARSH, KENT TN29 9SW. Tel: (01797) 361817.**

ROLLING STONES, Their Satanic Majesties Request (LP, rare stereo copy)	M/EX	80.00
THE HONEYCOMBS (LP, signed by rhythm guitarist)	EX/EX	35.00
20 Spaghetti Western soundtrack LPs — phone for details		
Original 50s Bakerite radio in EX working order	EX	70.00
1963 gramophone bought by Joe Meak, a Christmas present to Heinz?		75.00
RETURN OF THE OUTLAWS (sheet music)	M	20.00

## SET SALE/AUCTION

Write to: **KEVIN BROOKS, 10 NORTHMEAD, REDHILL, SURREY RH1 2ED. Tel: (01737) 211975. P&P is extra. Covers graded first where applicable. \* Denotes more by same artist.**

45 CLASSICS, Til Then (Stateside SS215, demo swol)	EX	30.00
45 DEEP PURPLE, Hush (Parl. R5708 noc)	VG	6.00
45 BARRY DARVELL, Geronimo Stomp (Colt 45-107, USA)	EX	22.00
45 DION, Donna The Prima Donna (CBS AAG 169)	M	6.00
45 GROUP X, Roti-Calliope (Fontana TF417)	M	8.00
45 EMERALDS, The Kerry Dancers (HMV POP 1157, great track)	EX	Bids
45 DAVE "BABY" CORTEZ, The Happy Organ (London 8852)	EX	12.00
45 HEINZ, Dreams Do Come True (Decca 11652)	EX	12.00
45 EDDIE COCHRAN,* Something Else (London 8944 mol)	EX	30.00
45 KATHY KIRBY,* Big Man (Decca 11506, demo)	M	8.00
45 BEAT BROTHERS, Nick Nack Hully Gully (Polydor 52185 swol)	M	25.00
45 KINKS, You Still Want Me (Astor 1081, rare Aussie)	EX	Bids
45 BEATLES,* Love Me Do (Parl. R4949)	VG	15.00

EP MARILYN MONROE, same (Utd. Arts 36484)	M/M	15.00
EP RAMRODS, Riders In The Sky (London 1292)	EX/EX	65.00
EP EDDIE COCHRAN, C'Mon Again (Liberty LEP 2165)	EX/EX	45.00
EP BOBBY DARIN, Twist With (London REK 1338)	M/EX	15.00
EP SPENCER DAVIS, Sitting & Thinking (Fontana 17463)	EX/M	15.00
EP JERRY LEE LEWIS, same (Scoop 33 5014, 6 track EP)	EX/M	6.00
EP CLIFF RICHARD,* Me & My Shadows (Col. SEC 8063 noc)	VG/EX	8.00
EP KAY STARR, Movin' Part 2 (Capitol EAP 21254)	EX/EX	6.00
LP JUNIORS EYE, Battersea Power Station (Regal Zonophone SLRZ 1008)	EX/M	40.00
LP CHARLIE MUSSELWHITE BLUES BAND, Stone Blues (Vanguard SVRL 19012)	EX/EX	15.00
LP GROUNDHOGS, Thank Christ For The Bomb (Liberty 83295)	EX/EX	15.00
LP GINGER BAKER, Airforce Vol. 2 (Polydor 2383029, Canada)	EX/M	10.00
DLP GINGER BAKER AIRFORCE, same (Atco SD 2703, USA)	EX/M	18.00
LP JOHNNY DESMOND, Swings (Gala GLP 331)	M/M	6.00
LP SPENCER DAVIS GROUP, Autumn 66 (Fontana T15359)	EX/M	25.00
LP JULIE LONDON,* By Myself (Liberty SCR 1, USA)	EX/EX	25.00
LP JULIE LONDON, About The Blues (Liberty LST 7012, USA)	EX/EX	25.00
LP DAVE "BABY" CORTEZ, In Orbit (Roulette R-25328, USA)	EX/EX	28.00
LP SAM THE SHAM, Li'l Red Riding Hood (MGM SE 4407, USA)	EX/EX	22.00
LP BOBBY VEE,* Take Good Care (Liberty LST 7211, USA)	EX/EX	25.00
LP BEATLES,* White Album (Apple PMC 7067, side opening no. 150429 all inners)	EX/M	Bids
LP BEATLES, Please Please Me (Parl. PMC 1202 gold/black first pressing jumps on first track o/w plays Fine)	VG/VG	Bids
LP BEATLES, Yellow Submarine (Parl. PCSJ 7070 rare S.A)	EX/M	Bids
DLP JOHN LENNON, Sometime In New York... (Parl. PCS 7161)	EX/EX	10.00
LP DION/BELMONT'S, Together On Record (Laurie 2016, USA)	EX/EX	15.00
DLP BOB DYLAN, Blonde On Blonde (CBS DDP 66012)	EX/M	15.00
LP MOODY BLUES,* The Magnificent Moodies (Decca UK 4711)	EX/EX	8.00
LP EDDIE FLOYD, Knock On Wood (Stax 589006)	EX/M	12.00
LP DR. MARIAGOLDS PRESCRIPTION, Pictures Of Life (M. Arch MALS 1222, rare psychedelic)	M/EX	22.00
LP WHO,* Direct Hits (Track 612 006, mono)	EX/M	25.00
LP LOVE, Forever Changes (Elektra 42015 reissue)	M/M	6.00
LP JOHN MAYALL, Bare Wires (Decca SKL 4945, boxed logo)	M/M	15.00
LP JOHN MAYALL, Blues From Laurel Canyon (Decca SKAL4972)	EX/EX	15.00
LP GRATEFUL DEAD, American Beauty (W. Bros 46074, German)	M/M	6.00
LP HOLLIES, Stay With (Parl. PMC 1220 sol wocb)	VG/VG	8.00
LP JUDITH DURHAM, Climb Every Mountain (A&M 2011 sol)	EX/M	10.00
LP JIMMY JUSTICE, Two Side Of (Pye NPL 18080)	EX/EX	22.00
LP HUMPHREY LITTLETON, Spreadin' Joy (B. Lion 12173, signed)	M/M	15.00
LP CHARLIE FEATHERS, Rockabillys Main Man (Charley 30161)	M/M	6.00
LP GEORGE SHEARING,* It's Real George (Crown 2023)	EX/M	6.00
LP KENNY LYNCH, Up On The Roof (HMV CSD1489, rare stereo)	EX/EX	50.00
LP CAB CALLOWAY, Jumping Jive (CBS 21115)	EX/M	6.00
LP CLAUDE DENJEAN, Moog (Decca PF 54212)	EX/EX	15.00
LP VARIOUS, The Cream Of Take It From Here (Fontana 5103)	M/VG	6.00
LP DON GIBSON, A Blue Million Tears (RCA CDM 1032)	EX/M	4.00
LP MARTY ROBBINS, Portrait Of Marty (CBS BPG 62131)	EX/EX	6.00
LP DORIS DAY,* Bright And Shiny (Col. SL1614 USA orig.)	EX/EX	18.00
LP FRANK SINATRA,* A Man And His Music (Reprise K64001)	M/M	10.00

Please send SAE for lists of Diana Ross/Supremes, Kenneth McKellar, Comedy LPs, Reggae 45s & Frankie Laine US LPs.

## SET SALE

Write to: **RICHARD MANTLE, 5 JONES ST., CILFYNYDD, NR. PONTYPRIDD, MID GLAM., SOUTH WALES CF37 4EW. Tel: (01443) 493338. Mobile: (07971) 3449025. UK P&P LP £1.80, DLP £2.30 (recorded).**

GUY MITCHELL, Showcase Of Hits (Philips, BBL7265, 1958)	M	30.00
GUY MITCHELL, 20 Golden Greats (CBS, Warwick, PR5006, 1979)	M	12.00
JOHNNY MATHIS, Sings Xmas Songs (M&S, ST MICHAEL, 1980)	M	20.00
DEAN MARTIN, Dream With Dean (Reprise, R6123, 1964)	EX/M	15.00
MEL TORME, At The Crescendo (Vogue Coral, LVA9004, 1955)	EX	20.00
PHIL OCHS, Chords Of Fame (w/! DLP, promos, g/!)	EX/M/M	60.00
THE VIKINGS (London soundtrack, HT2118, rare, 1958)	EX	60.00
ALAN PRICE, o Lucky Man (WB soundtrack, K46227, 1973)	M	15.00
LINDA RONSTADT, Pirates Of Penzance (Elektra DLP, 19810)	M	15.00
LAURIE JOHNSON, The Avengers (Marble Arch, MAL695, 1967)	M	25.00
THE PRISONER, I'm Not A Number (FAB. 12" 45, p/s, 1990)	M	12.00
THUNDERBIRDS ARE GO, 54321 (FAB. 12" 45, p/s, 1990)	M	12.00
BARBARA DICKSON, All For A Song (CBS, 10030, demo stamp)	M	12.00
OLIVIA NEWTON JOHN, Music Makes My Day (Pye, NSPL28185)	M	12.00
FOUR SEASONS, Story (Private Stock, DLP, DAPS1001, 1976)	M	12.00
BARRON KNIGHTS, same (Tavern, ST1010, fully autographed)	M	20.00
ACKER BILK, My Early Years (Society, ] SOC908, 1960)	EX	12.00
TANGERINE DREAM, Alpha Centauri/Atem (Virgin, DLP, 1976)	M	15.00
MARTHA REEVES, Ridin' High (orig. Motown, TML11078, 1968)	EX	12.00
ISLEY BROS, 3 + 3 (Epic, EPC65740, 1973)	M	12.00
EDDIE KENDRICKS, same (USA, Tamla, T327L, 1973)	M	12.00
B. ANDERSON/JAN HOWARD, For Loving You (MCA, 5337, 1968)	EX	12.00
JIM REEVES, I Love You Because (RCA, PL11224, 1976)	M	12.00
J.C. RILEY, Good Enough To Be Your Wife (SSS INT, 1971)	M	12.00
CARROLL GIBBONS STORY, 1925-46 (W.R.C. DLP, 167/168, 1972)	M	15.00

## SET SALE

Write to: **ANDY CLARK, 86 LAYCOCK GATE, BLACKPOOL FY3 8BJ. Tel: (01253) 393918. Full lists available post free.**

45 CHANTS, Baby I Don't Need Your Love (RCA, 1754)	M	45.00
45 FRANCES BURNETT, How I Miss You So (Coral, Q72374, B. Gordy w.)	EX	25.00

45 FONTELLA BASS & BOBBY McCLURE, Don't Mess Up A Good Thing (Chess)	EX	12.00
45 IRMA THOMAS, Some Things You Never Get Used To (LIB 66095)	EX	12.00
45 BETTY HARRIS, Cry To Me (London, HL9796)	M	10.00
EP KETTY LESTER, Love Letters + 3 (London, REN1348)	EX/EX	20.00
45 INEZ FOXX, Hurt By Love (Sue, W1323)	VG	8.00
LP SHRILEY ELLIS, Soul Time With (CBS, SBPG63044)	EX/EX	20.00
LP THE JIMMY RUFFIN WAY (Tamla Motown, STML 11048)	EX/EX	20.00
LP ISLEY BROS., This Old Heart Of Mine (TML 11034)	EX/EX	15.00
LP ALBERT KING, Live Wire/Blues Power (Stax, XATS 1002)	M/M	16.00
45 FLEUR DE LYS, Stop Crossing The Bridge (red Atl. 584193)	VG/EX	18.00
45 CHANCES ARE, Fragile Child (red/white Columbia demo)	VG	18.00
45 TOOMORROW, I Could Never Live Without... (Decca, F13070)	EX	30.00
45 DEEP PURPLE, Hush! (Parlophone, R5708)	EX	15.00
EP THE MOVE, Something Else From... (Regal Zonophone, TR2001)	EX/EX	30.00
45 REIGN, Line Of Least Resistance (RZ 3028, red/white demo)	EX	35.00
45 THE RIVIERAS, California Sun (Pye Int. 7N25237, surf instr.)	EX	10.00
45 DION & BELMONT'S, Teenager In Love (London, HLU8874, tri centre)	VG	13.00
45 LARRY WILLIAMS, Get Ready/Baby, Baby (London, HLM9053)	VG/EX	12.00
45 GENE CHANDLER, Duke Of Earl (Columbia, DB4793)	EX	18.00
45 MARY LOVE, Satisfied Feeling (Modern, 1033, US, Dancer)	EX	10.00
45 LITTLE RICHARD, Don't Want To Discuss It & Poor Dog (both Okeh)	ea M	10.00
45 EXITS, Under The Street Lamp (Geminil, 1004, US)	EX	10.00
45 JAMES CARR, She's Better Than You (Goldwax, GW119, yellow lab.)	M	12.00
45 JOHN RHYS & LIVELY SET, Boy Watchers Theme (Impact, 1024, demo)	EX	10.00
45 CHOCOLATE FROG, Butchers And Bakers (red Atlantic, 584207)	VG	8.00
45 ZOMBIES, Remember You (Decca, F12322)	EX	8.00
45 THE TRUTH, Walk Away Renee (Decca, F12582)	EX	8.00
45 DR. FEELGOOD & INTERNS, Sugar Bee (Capitol, CL15569)	EX	12.00
45 MIKE VERNON, Let's Try It Again (blue Horizon, 2096-007, noc)	VG	10.00

# SECTION HEADINGS

**PLEASE CHOOSE THE CORRECT HEADING!** The three classifications into which the **Sales & Auctions** listings are split are given below. Some examples of the artists and styles of music covered are given beneath each classification to help you to choose the appropriate heading.

**MARK YOUR CHOICE OF HEADING FOR YOUR LISTING AT THE TOP OF EACH SHEET.** If you submit listings in different classifications, please use separate sheets of paper for each listing!

## 50s, 60s and 70s

**STYLES:** Rock 'n' Roll, R&B, Surf, Progressive, Beat, Glam, Pomp Rock, etc.

**ARTISTS:** e.g. Jerry Lee Lewis, Jan & Dean, Blues Band, Uriah Heep, Bay City Rollers, Sweet, etc.

## NEW WAVE, 80s and 90s

**STYLES:** Punk, New Wave, Metal, New Romantic, Electronic, Goth, Dance, Rap, Trip Hop, etc.

**ARTISTS:** e.g. Sex Pistols, Cure, Guns N'Roses, Duran Duran, Erasure, Orbital, Portishead, etc.

## GREATS and GENERAL

**GREATS:** Groups and artists whose work cuts across the definitions listed above: e.g. Beatles, Miles Davis, Elvis Presley, Stones, Bob Dylan, etc.

**GENERAL:** Listings which include material from more than one classification, plus other genres like Jazz, Reggae, Spoken Word, Comedy, etc.



## 50s / 60s / 70s continued

### SET SALE

Write to: SAM HOBBS, CHURCH FARM COTTAGE, COWBEECH, HAILSHAM, EAST SUSSEX BN27 4JH, Tel/fax: Herstoncoeur (01323) 832595. No quibble money back guarantee. Covers graded first where applicable. All UK originals unless stated. Vast majority of singles sold in original company sleeves. P&P extra. 45s/EPs 60p, LPs £1.50, 78s £2. Three or more records P&P free of charge UK & Europe.

LP	CHECKMATES LTD, Live At Caesar's Palace (Ember, NR 5048)	EX/M	10.00
45	CHEETAHS, Whole Lotta Love (Philips, BF 1453)	EX	7.00
LP	CLIFTON CHESTER, King Of The Bayous (Pye, Arhoolie, 1052)	EX/M	12.50
	CHER — 15 45s, 1-EP, 4-LPs, write/phone/fax		
45	CHERRY PEOPLE, Light Of Love (MGM, 1489, promo)	EX	5.00
LP	CHESSE GOLDEN DECADE, Vol. 1, V/A (Checker, 6445 150, g/f)	EX/M	12.50
LP	CHESSE GOLDEN DECADE, Vol. 2, V/A (Checker, 6445 151, g/f)	EX/M	12.50
LP	CHESSE GOLDEN DECADE, Vol. 3, V/A (Checker, 6445 152, g/f)	EX/M	12.50
LP	CHESSE GOLDEN DECADE, Vol. 5, V/A (Ches, 6445 201, g/f)	EX/M	12.50
LP	CHESSE ROCKABILLYS, V/A (Ches, 9124 213)	EX/EX	10.00
45	CHARLIE CHESTER, The Onion Song (Pye, 7N.K5399)	EX	5.00
	MAURICE CHEVALIER — 1-78, 3-EPs, 5-LPs, write/phone/fax		
LP	CHEVIOT RANTERS, Sound Of The Cheviots (Topic, 12T 214)	EX/EX	12.50
	CHICAGO — 16-45s, 4-LPs, write/phone/fax		
45	CHICKEN SHACK, I'd Rather Go Blind (Blue Horizon, 57-3153)	EX	6.00
45	CHICORY TIP, Son Of My Father (CBS, 7737)	M	5.00
45	CHICORY TIP, Cigarettes, Women And Wine (CBS, 1668)	M	5.00
45	CHICORY TIP, I.O.U. (CBS, 1866)	EX	5.00
45	CHIFFONS, He's So Fine (Stateside, SS 172)	EX	5.00
45	CHIFFONS, A Love So Fife (Stateside, SS 230)	EX	7.00
LP	CHIFFONS, Sweet Talkin' Guy (London, ZGP 125)	EX/EX	12.50
LP	CHIFFONS, Greatest Hits (Philips, SON 005)	EX/M	10.00
	CHI-LITES — 11-45s, write/phone/fax		
45	CHIMES, Once In A While (London, HLU 9283)	EX	20.00
45	TSAI CHIN, The Ding Dong Song (Decca, F 11192)	EX	5.00
45	TSAI CHIN, Chinese Charleston (Decca, F 11489)	EX	5.00
45	TSAI CHIN, Tokyo Melody (Decca, F 12039)	EX	5.00
LP	TSAI CHIN, World Of Tsai Chin (Decca, LA 4501)	EX/EX	12.50
LP	CHIMPUNKS, The Chimpunk Song (Liberty, trn, HLU 8762)	M	5.00
LP	CHIMPUNKS, Around The World (Liberty, LBY 1014)	EX/EX	12.50
LP	CHIMPUNKS, Sing The Beatles Hits (Liberty, LBY 1218)	EX/EX	12.50
EP	GEORGE CHISHOLM, Trad Treat (Philips, BEB 12468)	EX/EX	7.00
EP	GEORGE CHISHOLM, More Music For Romantics (Philips, LPS 16002)	EX/M	12.50
45	CHORDETTE, Lollipop (London, trn, HLD 8584)	78/EX	10.00
LP	CHORDETTE, Never On Sunday (US Cadence, CLP 3056)	EX	10.00
LP	CHOU PAHROT, Live (Klub, KL 19)	EX/M	10.00
45	CHRIS & STUDENTS, Lass Of Richmond Hill (Parlophone, R 4808)	EX	20.00
45	NEIL CHRISTIAN, The Road To Love (Columbia, DE 4938, woi)	EX	15.00
45	CHRISTIE, Yellow River (Spain, CBS, 4911, p/s)	EX/EX	7.50
45	LOU CHRISTIE, Lightnin' Strikes (MGM, 1297)	VG	5.00
45	LOU CHRISTIE, If My Car Could Only Talk (MGM, 1325)	M	7.00
45	LOU CHRISTIE, She Sold Me Magic (Buddah, 2017073)	EX	5.00
LP	LOU CHRISTIE, Lightnin' Strikes (MGM, CS 8008, stereo)	EX/M	20.00
LP	LOU CHRISTIE, Lou Christie (CTI, CTL 24)	EX/M	12.50
	TONY CHRISTIE — 8-45s, 6-LPs, write/phone/fax		
LP	CHRISTMAS GIFT FROM PHILLES, V/A (US, Philips, PHL 4006)	EX/EX	30.00
	JUNE CHRISTY, 2-EPs, 7-LPs, write/phone/fax		
LP	CHU-CHIN-CHOW, Musical (HMV, CLP 1269)	EX/EX	9.00
45	CHUCKS, Loo-Be-Loo (Decca, F 11569)	EX	5.00
45	CHUCKS, Mul-Ber-Bush (Decca, F 11617)	EX	5.00
SIR	WINSTON CHURCHILL, The State Funeral (HMV, ALP 2081, g/f)	EX/M	15.00
SIR	WINSTON CHURCHILL, The Voice Of (Decca, LXT 6200)	EX/EX	15.00
SIR	WINSTON CHURCHILL, I Can Hear It Now (Philips, SPL 100)	EX/M	15.00
EP	CINDERELLA, Film (Top Rank, JKP 2030)	EX/EX	7.50
45	GIGLIOLA CINQUETTI, Non Ho L'Eta' Per Amarti (Decca, F 21882)	M	5.00
	CLANCY BROTHERS/TOMMY MAKEM — 1-45, 4-EPs, 10-LPs, write/phone/fax		
45	CLANCY SET, Western Open (Pama, PMB 703)	VG	7.00
45	JIMMY CLANTON, Just A Dream (London, trn, HLS 8699)	EX	10.00
45	JIMMY CLANTON, My Own True Love (Top Rank, JAR 189)	EX	7.00
45	JIMMY CLANTON, Go, Jimmy, Go (Top Rank, JAR 269)	EX	7.00
45	JIMMY CLANTON, Another Sleepless Night (Top Rank, JAR 382)	VG	5.00
LP	KENNY CLARE/RONNIE STEPHENSON, Drum Spec (Studio 2, TWO 146)	EX/EX	10.00
LP	CLARK-HUTCHINSON, A=HM (Decca Nova, SDN.R.2)	EX/EX	25.00
LP	CLARK SISTERS, Sing Sing Sing (London, HAD 2128)	EX/M	20.00
LP	CLARK SISTERS, Sing Again (London, HAD 2177)	EX/EX	15.00
	DAVE CLARK FIVE — 25-45s, 1-EP, 7-LPs, write/phone/fax		
45	DEE CLARK, At My Front Door (Top Rank, JAR 373)	VG	10.00
45	DEE CLARK, Gloria (Top Rank, JAR 501, woi)	VG	5.00
45	DEE CLARK, Raindrops (Top Rank, JAR 570)	EX	10.00
LP	PETULA CLARK — 12-78s, 72-45s, 22-EPs, 45-LPs, write/phone/fax		
45	ROY CLARK, Please Mr. Mayor (HMV, POP 581)	EX	50.00
LP	ROY CLARK, Superchick (Canada, Dot 9310-26008)	EX/EX	10.00
45	SANFORD CLARK, The Fool (London, trn, HLD 8320)	78 VG	10.00
45	SANFORD CLARK, Son-Of-A-Gun (London, HLU 9026)	VG	7.00
45	SANFORD CLARK, Go On Home (London, HLU 9095)	VG	7.00
LP	SANFORD CLARK, They Call Me Country (Ember, CW 131)	EX/EX	15.00
LP	SANFORD CLARK, Return Of The Fool (US, LHI S-12003)	EX/M	50.00
LP	SANFORD CLARK, Modern Romance (US, Do-Ja 18 11 43)	EX/M	15.00
LP	ALLAN CLARKE, My Real Name Is 'Arold (RCA, SF 8283)	EX/M	10.00
45	JAMES CLARKE & SOUNDS, A Man Of Our Times (Fontana, TF 918)	EX	5.00
45	MICKEY CLARKE, Help Me (HMV, POP 1483)	M	5.00
LP	CLASH OF THE TITANS, Film (CBS, 73588)	EX/M	12.50
45	CLASSICS IV, Spooky (Liberty, LBF 15051)	VG	5.00

### LINE LENGTHS

A standard line in the listings pages contains about 65 CHARACTERS (including punctuation and spaces). If you need to describe your records at length, you'll need to allow for EXTRA LINES when calculating your pre-payment.

If your ad over-runs the number of lines for which you have pre-paid, items may be deleted from the listing!

45	CLASSMATES, In Morocco (Decca, F 11806)	EX	5.00
45	CASSIUS CLAY, Stand By Me (CBS, AAG 190)	EX	15.00
LP	CLAY'S COLE BIV (V/A), Clefnotes, Dion etc. (US, Jubilee 5026)	EX/EX	15.00
LP	PAUL CLAYTON, Bloody Ballads (US, Riverside, RLP 12-615)	EX/EX	20.00
45	JACK CLEMENT, Ten Years (US, Sun, 291)	EX	6.00
LP	CLEOPATRA, Film (US, 20th Century Fox, FXG 5008, g/f)	EX/M	12.50
	JIMMY CLIFF, 11-45s, 1-LP, write/phone/fax		
45	BUZZ CLIFFORD, Baby Sittin' Boogie (Fontana, H.297)	EX	6.00
45	BUZZ CLIFFORD, More Dead Than Alive (Columbia, DB 4903)	VG	6.00
45	BILL CLUBB, Crazy (Decca, F 11793)	EX	5.00
LP	CLIMAX BLUES BAND, Stamp Album (BTM 1004)	EX/M	10.00
	PATSY CLINE, 5-45s, 1-EP, 11-LPs, write/phone/fax		
45	BUDDY CLINTON, Across The Street From Your House (Top Rank, JAR 287)	EX	5.00
LP	CLOCKWORK ORANGE, Film (Warner Bros, K 46127)	EX/M	10.00
	ROSEMARY CLOONEY, 9-78s, 3-45s, 2-EPs, 16-LPs, write/phone/fax		
45	CLOUDS, Scrapbook (Island, WIP 6067)	EX	6.00
45	CLOVERS, In The Good Old Summertime (HMV, POP 542, lots woi)	VG	7.50
LP	CLOVERS, Their Greatest Recordings (US, Atco, SD 33-374, g/f)	EX/EX	10.00
LP	CLUB FOLK, Vol. 2, V/A (Pegasus, p/s 3)	EX/M	10.00
45	CLUB QUINTEET, Caravella (Top Rank, JAR 362)	EX	5.00
LP	CLUB REGGAE, V/A (Trojan, TBL 159)	EX/EX	12.50
LP	CLUB REGGAE, Vol. 4, V/A (Trojan, TBL 188)	EX/EX	12.50
45	CLYDE VALLEY STOMPERS, Peter And The Wolf (Parlophone, R 4928)	EX	5.00
45	JEREMY CLYDE, I Love My Love (CBS, 201823)	EX	5.00
45	COASTERS, Yakety Yak (London, trn, HLE 8665)	EX	10.00
45	COASTERS, Charlie Brown (London, trn, HLE 8819)	EX	7.00
45	COASTERS, Along Came Jones (London, trn, HLE 8882)	EX	10.00
45	COASTERS, Poison By (London, trn, HLE 8938)	EX	10.00
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45	EDDIE COCHRAN, Summertime Blues (London, trn, HLU 8702)	VG	10.00
45	EDDIE COCHRAN, C'mon Everybody (London, trn, HLU 8792)	EX	20.00
45	EDDIE COCHRAN, Somethin' Else (London, HLU 8944)	EX	20.00
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45	EDDIE COCHRAN, Never (Liberty, LIB 10049)	VG	7.50
45	EDDIE COCHRAN, Skinny Jim (Liberty, LIB 10151)	EX	30.00
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EP	EDDIE COCHRAN, Eddie's Hits (London, REG 1262)	EX/VG	40.00
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LP	EDDIE COCHRAN, Singin' To My Baby (Liberty, LBY 1158)	EX/EX	30.00
LP	EDDIE COCHRAN, A Legend In Our Time (Belgium, Surprise, AL 75)	EX/EX	15.00
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45	JOE COCKER, Delta Lady (Regal Zonophone, RZ 3024)	VG	5.00
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EP	JOE COCKER, Rag Goes Mad At The Mojo (Action, ACT 002)	EX/EX	60.00
LP	JOE COCKER, Joe Cocker (Regal Zonophone, SLRZ, 1011)	EX/EX	15.00
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LP	ALMA COGAN, How About Love (Columbia, 33SX 1469)	EX/EX	40.00
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45	ANDY COLE, When In Rome (Orion, CB 1535)	EX	5.00
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45	DOROTHY COLLINS, Baciare Baciare (Top Rank, JAR 259)	EX	5.00
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	GLENDA COLLINS, Head Over Heels In Love (acetate, F 11417)		
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BURT BACHARACH, Bond Street (from Casino Royale) (A&M)	EX	12.00
BURT BACHARACH, Butch Cassidy & The Sundance Kid (demo A&M)	EX	8.00
EDDIE BARCLAY, James Dean (EP great pic. of Dean, tri Felsted) (EX/EX)	EX	20.00
PETER BARKWORTH, Goodnight My Son (BBC, picture sleeve)	EX	8.00
JOHN BARRY, I'll Remember You (I've Got Your Number (Pye)	EX	7.00
JOHN BARRY, Goldfinger/Troubadour (United Artists)	EX	7.00
JOHN BARRY, Goldfinger (demo United Artists, demo copy)	EX	12.00
JOHN BARRY, You Only Live Twice (CBS, demo)	EX	12.00
JOHN BARRY, The Lolly Theme/Cutty Sark (Cherry PS)	EX	7.00
SHIRLEY BASSEY, Diamonds Are Forever (United Artists)	VG	5.00
BBC RADIOPHONIC, Dr. Who (Decca, the original version)	EX	15.00
MR. ACER BILK, Thomas & Mailey Cat/Everybody... (Deek)	EX	8.00
HENRY BLAIR, Spark's Magic Piano (EP Capitol)	EX/M	10.00
JOYCE BLAIR/OLIVER REED, Baby It's Cold Outside (Piccadilly)	EX	10.00
HILL BOWEN, Wagon Train/Maverick etc. Themes (EP Decca, 1960)	EX	8.00
BILL BRAMWELL, Candid Camera Theme (Decca)	EX	6.00
AL CIAOLA & ORCH., The Magnificent Seven (London)	EX	6.00
FRANK CHACKSFIELD, Theme From "The Sky At Night" (MGM)	EX	8.00
BING CROSBY/JOAN COLLINS, Let's Not Be Sensible/Team Work (Decca)	EX	8.00
JOHNNY DARKWATER, The Avengers Theme (Columbia)	EX	10.00
BETTE DAVIS/DEBBIE BURTON, Whatever Happened To Baby Jane (Lon.)	EX	10.00
E. DELANEY/OVALTINE BEAT GROUP, The Ovaltine Theme (Ovaltine PS)	EX	8.00
MILTON DELUGG ORCH., The Alfred Hitchcock Theme (Columbia demo)	EX	10.00
WADE DENNING, Tarzan's March/Batman (MGM, demo)	EX	10.00
FRAN DEVOL ORCH., Theme From Peyton Place (HMV)	EX	7.00
MARLENE DIETRICH/R. COONEY, Too Old To Cut The Mustard (gold Col.)	EX	16.00
MARLENE DIETRICH, If He Waving By The String (London)	EX	7.00
MARLENE DIETRICH, Sag Mir Wo Die Blumen Sind (HMV, demo)	EX	7.00
MARLENE DIETRICH, Where Have All The Flowers Gone? (HMV, demo)	EX	7.00
MARLENE DIETRICH, In The Blue Angel (EP HMV)	EX	10.00
MARLENE DIETRICH, Other EPs available	EX	10.00
DIANA DORS, April Heart/Point Of No Return (Pye)	EX	7.00
DIANA DORS, Where Did They Go/+ Diana & Gary Dors (Nomis)	EX	10.00
JOHNNY DUNCAN, The Ballad Of Jed Clampett (Columbia)	EX	8.00
EARTHQUAKES, Land Of The Daisies (Parlophone, demo)	EX	25.00
CLINT EASTWOOD, I Talk To The Trees/+ Lee Marvin (Paramount)	EX	8.00
PERCY FAITH, The Virginian (CBS)	EX	8.00
BRIAN FAHEY, At The Sign Of The Swinging Cymbal (Parlophone)	EX	10.00
BRIAN FAHEY, The Plank (Parl. demo, from film of same name)	EX	8.00
FERRANTE & TEICHER, Main Theme "Khartoum" (United Artists)	EX	7.00
BUD FLANAGAN, Strollin' 45 + 2/EPs available	EX	8.00
FLANAGAN & ALLEN, Together Again (EP Columbia)	EX	10.00
ESTHER FLATT/EA. SCORUGGS, The Ballad Of Jed Clampett (CBS, demo)	EX	10.00
SAM FONTEYN, Lost In Space (Parlophone, demo)	EX	9.00
GORDON FRANKS, Rag Trade Rag (Parlophone, from "The Rag Trade")	EX	7.00
GORDON FRANKS, Sweet And Sour (Bootsie & Snudge) (Decca, demo)	EX	7.00
RON GRAINER, Not So Much A Programme... (HMV, demo)	EX	8.00
RON GRAINER, A Man In A Suitcase (red Pye)	EX	15.00
RON GRAINER, The Palm Temple Theme (The Jazz Age (RCA)	EX	10.00
BARRY GRAY, Thunderbirds/Parker — Well Done (Pye, demo)	EX	12.00
BARRY GRAY, The Music Of Barry Gray Vol. 2 (Fanderson, great PS)	EX	12.00
HUGHIE GREEN, Cuddle Up Baby/+ Monica Rose (Columbia, demo)	EX	7.00
JOHNNY GREGORY, Bonanza/Maverick (Fontana)	EX	7.00
JOHNNY GREGORY, Wagon Train/Bronco (Fontana)	EX	9.00
JOHNNY GREGORY, Route 66/M-Squad (Fontana)	EX	8.00
JOHNNY GREGORY, Mavnicki (EP Fontana)	EX	12.00
JOHNNY GREGORY, Bonanza (EP Fontana)	EX	12.00
JOHNNY GREGORY, The TV Thrillers (EP Avengers theme etc.) (Fontana)	EX/EX	12.00
MAX HARRIS, The Kipling Theme (Parlophone, demo)	EX	7.00
PHIL HARRIS, Thomas O'Malley Cat/Everybody... (Buena Vista, demo)	EX	8.00
RICHARD HARRIS, In The Final Hours/Didn't We (RCA Victor)	EX	6.00
RICHARD HARRIS, One Of The Nicer Things/Watermark (Stateside)	EX	6.00
TONY HATCH, Out Of This World (Pye with PS)	EX/M	8.00
TONY HATCH, Crossroads/Parker — Every Chance (Pye, demo)	EX	8.00
TED HATH, Saturday Night Beat (Braden Beat) (Decca, demo)	EX	7.00
DICKIE HENDERSON, Come To My Arms Baby (Top Rank)	EX	8.00
ROCK HUDSON, Gone With The Cowboys (Warner Bros.)	EX	7.00
MARY JANE/BARRY GRAY, Robot Man/Just The Same As I Do (Philips)	EX	12.00
LURIE JOHNSON, Theme From "The Avengers" (Pye, nice PS)	EX/EX	35.00
LURIE JOHNSON, Theme From "The Avengers" (NZ Pye)	EX	10.00
LURIE JOHNSON, The Playboys Themes EP (No Hiding Place cov) (Pye)	EX/EX	12.00
JOHNNY KEATING, Theme From Z-Cars (Piccadilly)	EX	7.00
JOHNNY KEATING & Z MEN, Z-Cars (Piccadilly)	EX	10.00
BERNIE LEIGHTON, Theme From "Lawrence Of Arabia" (Pye Intl., w/PS)	EX/M	8.00
LIBERACE, I Don't Care/As Time Goes By (gold Columbia)	EX	9.00
DAVID LINDUP, The Informer, Blue Mountain (Columbia, demo)	EX	8.00
JOHN LLOYD, The Schiffo/Schiffo (Pye, demo)	EX	12.00
LORD FRED & NITE OWLS, Lonely Theme/500 Tons Of Paper (Ember)	EX	7.00
SOPHIA LOREN, Canta "S' Agapo" (RCA Italiana, fabulous sleeve)	EX	25.00
S. LOREN/CLARK GABLE, It Started In Naples EP (Plum London, rare)	EX	12.00
JOE LOSS ORCH., Steptoe And Son (HMV)	EX	7.00
JOE LOSS ORCH., Thunderbirds/The Avengers (HMV)	EX	10.00
JOE LOSS ORCH., The World Cup March (HMV)	EX	6.00
JOE LOSS & BAND, March Of The Mods EP (HMV)	EX	8.00
JACQUES LOUSSIER, Air On A G String (Decca, demo)	EX	8.00
GEOFF LOVE, Coronation Street/Sophia (Columbia)	EX	7.00
GEOFF LOVE, Steptoe And Son (Columbia)	EX	6.00
GEOFF LOVE, The Big Country (Columbia, demo)	EX	7.00
HUMPHREY LYTELTON, Saturday Jump (Saturday Club Theme) (Parl.)	EX	7.00
HENRY MANCINI, The Pink Panther Theme EP (RCA Victor)	EX	12.00

MARTY MANNING & CHEETAHS, Tarzan (Tarzan's March) (CBS, demo)	EX	10.00
MARKETTS, Batman Theme (Warner Bros, demo)	EX/EX	10.00
MARKETTS, Batman Theme (Warner Bros, rare PS issue)	EX/EX	25.00</



## 50s / 60s / 70s continued

### AUCTION

Write to: P. APSEY, 52 SUNNYSIDE ROAD, WEYMOUTH, DORSET DT4 9BL.  
Tel: (01305) 782874. Auction ends 10pm 26th of the month. P&P extra.

45 ELVIS PRESLEY, All Shook Up (HMV silver)	EX/EX	Bids
45 ELVIS PRESLEY, Love Me Tender (HMV gold)	EX/EX	Bids
45 ELVIS PRESLEY, Hound Dog (HMV gold)	EX/EX	Bids
45 ELVIS PRESLEY, Heartbreak Hotel (HMV gold noc)	EX/VG	Bids
45 ELTON JOHN, I've Been Loving You (Philips)	EX/EX	Bids
45 DUBS, Could This Be Magic (London tri)	EX/EX	Bids
45 BILL HALEY/COMETS, Rock The Joint (London tri gold)	EX/EX	Bids
45 BRENDA LEE, Dynamite (B/wick tri)	EX/EX	Bids
45 FATS DOMINO, Blueberry Hill (London tri gold)	M/M	Bids
45 SPICE, What About The Music (United Artists)	M/M	Bids
45 STATUES, Blue Velvet (London)	M/M	Bids
45 BDM BAND, Thingamabob (Apple)	EX/EX	Bids
45 BIRDS, Leaving Here (Decca)	EX/EX	Bids
45 RATS, Sack Of Woe (CBS)	M/M	Bids
45 DOWLANDS, Wishing And Hoping (Oriole)	EX/EX	Bids
45 STYLOS, Head Over Heels (Liberty)	M/M	Bids
45 BEATLES, Please Please Me (Australia Parl. n/c)	EX	Bids
45 JIMMY GRIFFIN, All My Loving (US Reprise noc)	EX/EX	Bids
45 BEACH BOYS, Ten Little Indians (Capitol)	EX/EX	Bids
45 FRONT LINE, I Don't Care (B. Atlantic)	M/M	Bids
45 BOYD BENNETT/ROCKETS, Seventeen (Canada Quality noc)	EX/EX	Bids
45 J. BURNETTE, Clown Shoes (Turk Liberty noc)	EX/M	Bids
45 G. McDANIELS, Chip Chip (Turk Liberty noc)	EX/M	Bids
45 TORNADOES, Pop Art Goes Mozart (Columbia)	M/EX	Bids
45 PINK FLOYD, Arnold Layne (Columbia)	EX/EX	Bids

### SET SALE

Tel: DALE (01723) 512369 after 6.00pm.

78 CLIFF, Move It (Col.)	VG	20.00
78 CLIFF, Living Doll (Col.)	VG	20.00
78 CLIFF, Traveller Light (Col.)	VG	20.00
78 ELVIS, Hound Dog (HMV)	EX	10.00
78 ELVIS, Blue Suede Shoes (HMV)	EX	12.00
78 ELVIS, Teddy Bear (RCA)	EX	10.00
78 G. VINCENT, Crazy Legs (Cap.)	EX	12.00
78 J. HURRICANES, Red River Rock (London)	EX	30.00
EP ELVIS, Tickle Me (RCA)	EX	20.00
EP ELVIS, Such A Night (RCA)	EX	12.00
EP ELVIS, Touch Of Gold Vol. 2 (RCA)	EX	25.00

### SET SALE

Write to: ALAN JONES, 9 PINES COURT, 48 VICTORIA DRIVE, LONDON, SW19 6BG. Tel: (0181) 780 2033. Postage included.

DEAN BEARD, Party Party (US Atlantic)	M	20.00
THE BLUE TONES, Shake Shake (US King)	M	5.00
BOB & LUCILLE, Eeony Meeny-Miney-Moe (US King)	M	4.00
RUTH BROWN, Honey Boy (US Atlantic)	M	6.00
BUDDY BURKE, That Big Old Moon (US Bullseye)	M	4.00
DORSEY BURNETTE, Bertha Lou (US Cee-Jam)	M	5.00
JOHNNY BURNETTE, Bigger Man (US Magic Lamp)	EX	8.00
JOHNNY BURNETTE, What A Summer Day (US Sahara)	M	8.00
ACE CANNON, Big Shot (US Fernwood)	EX	4.00
JOHNNY CASH, Rebel Johnny Yuma (Philips)	EX	4.00
GENE CHAPMAN, Oklahoma Blues (US Westport)	M	6.00
PERRY COMO, Kewpie Doll (US RCA Victor)	EX	4.00
JEAN DEE, Nothing Down (US Phil. Int.)	EX	6.00
DELLARDS, Little Darling (US Stop)	M	6.00
JIMMY DONLEY, Think It Over (US Chess)	M	6.00
JIMMY DONLEY, You're Why I'm Lonely (US Teardrop)	EX	6.00
JIMMY DONLEY, Lovin' Cajun Style (US Teardrop)	EX	6.00
BOB BOG DOUGHERTY, Teen-age Flip (US Westport)	M	9.00
LARRY DOWD, Pink Cadillac (pink Spinning)	M	16.00
BIG AL DOWNING, Baby Let's Talk It Over (US Chess)	M	4.00
BIG AL DOWNING, I'll Be Your Fool (US House Of Fox)	M	4.00
BOBBY EDWARDS, You're The Reason (US Crest)	M	5.00
THE FOUR ACES, Shine On Harvest Moon (gold Brunswick)	EX	9.00
MICKY GILLEY, I Ain't Going Home (US Goldband)	M	5.00
JACKIE GOTTROE, Lobo Jones (US Vortex)	M	6.00
IVORY JOE HUNTER, Can't Stop Rockin' & Rollin' (US Atlantic)	M	6.00
WANDA JACKSON, This Should Go On Forever (US Capitol)	M	5.00
JOE D. JOHNSON, Rattlesnake Daddy (US Acme)	M	12.00
JERRY LEE LEWIS, When Two Worlds Collide (promo US Elektra)	M	6.00
PAPA LIGHTFOOT, Wild Fire (US Savoy)	M	6.00
LITTLE GRACIE, Little Tarzan (US Band Box)	M	7.00
THE LOVERS, Security (US Checker)	M	5.00
JOHNNY MAUDLIN, Mississippi River Man (US Music)	M	5.00
CECIL McNABB, Clock Ticking' Rhythm (US King)	M	5.00
CARL McVOY, Tootsie (US Philips Int.)	M	15.00
BILL PINKY, After The Hop (US Philips Int.)	M	9.00
ELVIS PRESLEY, Green Grass Grass Of Home (RCA)	M	4.00
JOHNNY SEA, It Won't Be Easy To Forget (US NRC)	M	5.00
DANNY STEWART, Somewhere Along The Line (US Philips Int.)	EX	6.00
BA BA THOMAS, Leave It Alone (US King)	M	5.00
BA BA THOMAS, Miss Shake It (US King)	M	5.00
SONNY BOY WILLIAMSON, Mailman, Mailman (US Ram)	M	7.00
YOUNG JESSIE, Shuffle In The Gravel (US Ato)	M	15.00
BUDDY HOLLY, Brown Eyed Handsome Man (EP Old gold)	M	4.00

### SET SALE

Write to: PETER MONK, 2 LYSS COURT, STATION APPROACH, STATION ROAD, LISS, HANTS., GU33 7AB. Tel: (01730) 894564.

Fax: (01730) 892437 or e-mail: pmonk@beeb.net All are LPs this month with covers graded first. P&P is £1.50 first then 75p recorded. Overseas please ask.

LP BEATLES, Beatles '65 (Capitol T2228, USA Rainbow)	EX/EX	25.00
LP CHUCK BERRY, On Stage (Pye NPL 28027)	VG/VG	8.00
LP GENE CHANDLER, A Gene Chandler Album (JOYS 136)	EX/EX	8.00
LP GENE CHANDLER, Situation (Mercury 6338037)	EX/EX	8.00
LP ROSEMARY CLOONEY, Nice To Be Around (Ud. Artists 30008)	EX/M	8.00
LP EDDIE COCHRAN, Memorial Album (Liberty LBY 1127)	EX/VG	12.00
LP DAVID/MARIANNE DALMOUR, Introducing (Col. 33SX 1715)	EX/M	8.00
LP JULIE DRISCOLL/BRIAN AUGER, Jools/Brian (MFP 1265)	EX/EX	8.00
LP EVERLY BROTHERS, Rock 'n' Soul (W. Bros WM 8171, orig.)	EX/EX	15.00
LP FLEETWOODS, Very Best Of... (Ud. Arts UALA 334E, USA)	S/S	8.00
LP CONNIE FRANCIS, Singing Italian Favorites (MGM C821)	EX/EX	8.00
LP CONNIE FRANCIS, At The Copa (MGM C861)	EX/EX	8.00
LP BILL HALEY, Juice Box (W. Bros WS1391 USA wobc is OK)	VG/VG	18.00
LP BUDDY HOLLY, Story (Coral LVA 9105)	EX/EX	15.00

LP BUDDY HOLLY, Story Vol. 2 (Coral LVA 9127)	EX/EX	12.00
LP JACKIE LEE, The Duck (Mirwood MWS 7000, USA)	EX/M	20.00
LP PEGGY LEE, Black Coffee (Ace Of Hearts AH5)	EX/M	8.00
LP PEGGY LEE, Pete Kelly's Blues (Ace Of Hearts AH26)	EX/EX	8.00
LP LETTERMEN, She Cried (Capitol T2142)	EX/M	8.00
LP JERRY LEE LEWIS, same (London HAS 2138 wobc-ewnapp)	VG/VG	25.00
LP JERRY LEE LEWIS, same (Danish picture disc)	EX/M	8.00
LP JERRY LEE LEWIS, Rockin' Rhythm & Blues (SUN-107, USA)	EX/EX	8.00
LP MILLIE, More Millie (Fontana TL5220, nice copy)	EX/EX	25.00
LP LITTLE MILTON, Golden Decade (Chess 6310 120)	M/M	8.00
LP SANDY NELSON, Country Style (Imperial LP9203, USA)	EX/EX	8.00
LP NILSSON, Aerial Ballet (RCA Victor SF7973)	EX/EX	8.00
LP BILLY PRESTON, Apple Of His Eye (Pres. PTLs 1034)	EX/M	8.00
LP P.J. PROBY, Clown Shoes (Meteor MTM 026)	EX/M	8.00
LP REPARATY/DELORNS, R&R Revolution (Avco 6467 250)	EX/M	8.00
LP ROUTERS, Charge! (W. Bros W1559, USA promo wobc)	EX/M	15.00
LP SEARCHERS, Meet The Searchers (Pye NPL 18086)	VG/VG	8.00
LP SHANGRI-LAS, Golden Hits Of... (Philips 6336 215)	EX/M	12.00
DLP DOROTHY SQUIRES, At The Palladium (Pres. PTLs 1043/4)	M/EX	8.00
LP DOROTHY SQUIRES, The Essential (Starline SRS 5114)	EX/M	8.00
LP SUPREMES, At The Copa (Motown 636, USA)	EX/EX	8.00
LP BOBBY VEE, I Remember Buddy Holly (Liberty LBY 1188)	M/EX	25.00
LP GENE VINCENT, Crazy Times (Capitol 2C064-82073 Fr.)	EX/EX	10.00
LP SLIM WHITMAN, Country Memories (Liberty LBS 83093)	EX/EX	8.00
LP JIMMY WITHERSPON, Sings The Blues (Saga SOC 968)	EX/EX	8.00
LP MAHARISHI MAHESH YOGI, same (Liberty LBS 83075)	M/EX	25.00
LP SOUNDTRACK, On The Beach (Col. 33SX 1208, green/gold)	M/EX	30.00

### AUCTION

Write to: E.W. SIMPSON, 1 GREENFIELD ROAD, FLEETWOOD, LANCS., FY7 7LT. All UK singles unless otherwise stated. Auction closes 14 days after publication. P&P £1 first single 50p each add. Postal bids only. Winners only notified unless SAE enclosed.

45 LOUIS ARMSTRONG, Top Hat White Tie And Tails (Verve 573)	M	Offs
45 EDDY ARNOLD, Just Out Of Reach (RCA 1212)	M	Offs
45 HARRY BELAFONTE, I'm Just A Country Boy (RCA 1658)	M	Offs
45 CARAVELLES, You Don't Have To Be A Baby (Decca 11697)	M	Offs
45 ELLA FITZGERALD, Music Goes Round And Round (Verve 504)	M	Offs
45 CONNIE FRANCIS, You Always Hurt The One etc. (MGM 998)	M	Offs
45 CISSY HOUSTON, The Long And Winding Road (M. Miner 618)	M	Offs
45 EARTHA KITT, Let's Do It (HMV 234)	M	Offs
45 LITTLE RICHARD, Mockingbird Sally (demo Reprise 14195)	M	Offs
45 JIMMY LLOYD, You Are My Sunshine (Philips 1201)	M	Offs
45 BOBBY RYDELL, That Old Black Magic (Columbia 4651)	M	Offs
45 THE MCGUIRE SISTERS, I Can Dream, Can't I (Coral 72446)	M	Offs
45 MILLS BROTHERS, Cab Driver/Fortuosity (Dot 102)	M	Offs
45 MOTT THE HOOPLE, Hoolahoogie Boogie (CBS 1530)	M	Offs
45 THE NASHVILLE TEENS, Tobacco Road (Decca 11930)	M	Offs
45 RICK NELSON, Fools Rush In (Brunswick 05895)	M	Offs
45 P.J. PROBY, Together (Decca 11967)	M	Offs
45 JIM REEVES, There's A Heartache Following Me (RCA 1423)	M	Offs
45 JOAN REGAN, Most People Get Married (Pye 15439)	M	Offs
45 JOHNNY RIVERS, Maybeline (Liberty 66056)	M	Offs
45 THE ROOFTOP SINGERS, Mama Don't Allow (Fontana 411)	M	Offs
45 CRISPAN ST. PETERS, You Were On My Mind (Decca 12287)	M	Offs
45 ALLAN SHERMAN, Crazy Downtown (Downtown demo WB 160)	M	Offs
45 FATS WALLER, By The Light Of The Silvery Moon (HMV 244)	M	Offs
45 CHRIS BARBER JAZZ BAND, Whistler' Rufus (Pye 2011)	EX	Offs
45 CONNIE BOSWELL, You Are Never Far Away From Me (Parl. 4555)EX	Offs	
45 DORIS DAY, Everybody Loves A Lover (Philips 843)	EX	Offs
45 DORSEY ORCH., I Want To Be Happy Cha Cha (Brun. 05769 tri)	EX	Offs
45 BILLY FURY, In Thoughts Of You (Decca 12178)	EX	Offs
45 EYDIE GORME, You Need Hands (HMV 493)	EX	Offs
45 JERRY LEE LEWIS, I've Been Twisting (London 9526)	EX	Offs
45 DONALD PEERS, Roses From Venice (Columbia 4369)	EX	Offs
45 P. SELLERS & S. LOREN, Goodness Gracious Me (Parl. 4702)	EX	Offs
45 THE SHADOWS, Don't Make My Baby Blue (Columbia 7650)	EX	Offs
45 SONNY & CHER, Living For You (Atlantic 584057)	EX	Offs
45 SONNY & CHER, Podunk (Atlantic 584110)	EX	Offs
45 DINAH WASHINGTON, You're A Sweetheart (Columbia 4947)	EX	Offs
45 DANNY WILLIAMS, Wonderful World Of The Young (HMV 1002)	EX	Offs
45 JIMMY YOUNG, Man On Fire (Decca 10925 tri)	EX	Offs
45 ELVIS PRESLEY, I Got Stung (RCA 1100)	VG	Offs
45 STAN FREBERG, Stan Freberg Again (EP 4 tracks, CAP 20115)	EX	Offs

### SET SALE

Write to: D. STREET, 39 MASEFIELD CLOSE, ROMFORD, ESSEX RM3 7PP.  
Tel: (01708) 374952. P&P small charge. Strict grading, covers first.

45 GENE SIMMONS, Haunted House (London HLU 9913)	EX/EX	12.00
LORD SUTCH, Till The Following Night (HMV POP 953)	EX/EX	12.00
45 DICK & DEEDEE, The Mountains High (London HLG 9408)	EX/EX	6.00
45 DOBIE GRAY, The In-Crowd (London HL9953)	EX/EX	6.00
45 DALLAS FRAZIER, Elvira (Capitol CL15445)	M/M	8.00
45 BILLY FURY, Run To My Lovin' Arms (Decca F12230)	EX/EX	6.00
45 BUDDY KNOX, To Be With You (Columbia DB4302)	EX/EX	16.00
45 FREDDIE CARMON, Palisades Park (Stateside SS 101)	EX/EX	8.00
45 JOHNNY OLIVER, Chain Gang (MGM SP1165)	EX/EX	5.00
45 JIMMY CLANTON, Venus In Blue Jeans (Stateside SS 120)	EX/EX	7.00
45 MUDLARKS, Lollipop (Columbia DB4099)	EX/EX	6.00
45 TERRY WAYNE, All Mama's Children (Columbia DB4067)	EX/M	16.00
45 DALE HAWKINS, Liza Jane (London HLM 9016)	EX/VG	12.00
45 RICK NELSON, Very Thought Of You (Brunswick 05908)	EX/EX	5.00
45 TOMMY SANDS, Sing Boy Sing (Capitol CL14834)	EX/M	7.00
45 DANNY PEPPERMINT, One More Time (London HLL 9516)	EX/EX	6.00
45 EVERLY BROS, You're The One I Love (withdrawn WB 143)	EX/EX	12.00
45 BUD & TRAVIS, Borsario Dame (London HLU 8965)	EX/EX	5.00
45 JIMMY RODGERS, Honeycomb (Columbia DB3986)	EX/EX	8.00
45 ECCLES, My September Love (Parlophone gold R4251)	M/M	8.00
45 EARTHA KITT, Honolulu Rock (HMV gold 7M422)	EX/EX	15.00
45 LORRAE DESMOND, You Won't Be Around (Parl. R4287)	M/M	8.00
45 JANE MORGAN, It Takes Love (London HLR 9421)	M/M	5.00
45 PAUL EVANS, Midnight Special (London HLL 9045)	EX/EX	10.00
45 JAN & DEAN, There's A Girl (London HLU 8990)	EX/EX	12.00
45 THE ESSEX, She's Got Everything (Columbia DB 7178)	M/M	7.00
45 THE MCJOY'S, Everything's Alright (Decca F11853)	EX/EX	6.00
45 PINK FLOYD, Point Me At The Sky (Columbia DB 8511)	EX/EX	45.00
45 JEFF BECK, Love Is Blue (Columbia DB 8359)	EX/EX	6.00
45 JOHN LENNON, #9 Dream (Apple demo R6003)	EX/EX	25.00
45 BEATLES, Yellow Submarine (Parl. RP5493, pic. disc)	EX/EX	12.00
45 BEATLES, Work Out (Parl. RP5389, pic. disc)	EX/EX	8.00
45 DAVID McWILLIAMS, Pearty Spencer (Major-Minor 533)	EX/EX	8.00
45 DEAN MARTIN, Return To Me (Capitol CL14844)	EX/EX	7.00
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## 50s / 60s / 70s continued

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XTC, Making Plans For Nigel (Japanese 7" w/diff. PS, cool!)	40.00

## SET SALE

Write to: **LOST IN MUSIC, 25 NICHOLSON AVENUE, BARUGH GREEN, BARNESLEY, S. YORKS., S75 1NH.** Tel: (01226) 382232. 1,500 + deleted/hard to find CDs and records on website. Website: <http://www.lostinmusic.freewe.co.uk> E-mail: [sales@lostinmusic.freewe.co.uk](mailto:sales@lostinmusic.freewe.co.uk) Credit/bebit cards now accepted on our website. 1,000s of CD singles/LPs wanted — sent lists.

## SET SALE

Write to: **CDK, FARTHINGS, KEYMER ROAD, BURGESS HILL, WEST SUSSEX BH10 0AN.** Tel/fax: (01444) 248769. P&P extra. Web site address: [www.cd-k.com](http://www.cd-k.com) E-mail: [cdk2000@yahoo.com](mailto:cdk2000@yahoo.com)

BOY GEORGE, Don't Cry (3-trk, BOYCD107)	10.00
CROSS, Power To Love (3-trk, CDR6251)	25.00
DAVID SYLVIAN, Pop Song (3-trk, VSCD1221)	10.00
DEF LEPPARD, Love Bites (3-trk, LEPCD5)	12.00
DEL AMITRI, Kiss This Thing Goodbye (3-trk, CDEE515)	12.00
EASTERHOUSE, Come Out Fighting (4-trk, RTT204CD)	8.00
GLORIA ESTEFAN, Get On Your Feet (4-trk, 6554502)	8.00
GLORIA ESTEFAN, Can't Stay Away From You (3-trk, 6531952)	10.00
GLORIA ESTEFAN, Don't Wanna Lose You (4-trk, 6550542)	10.00
GUNS AND ROSES, Don't Cry (3-trk, GFSTD9)	8.00
GUNS AND ROSES, Knocking On Heavens Door (3-trk, GFSTD21)	6.00
IT BITES, Old Man And The Angel (4-trk, MIKE94112)	8.00
IT BITES, Underneath Your Pillow (3-trk, VSCDT1263)	8.00
KEVIN ROWLAND, Tonight (4-trk, ROWCD1)	7.00
LILAC TIME, American Eyes (4-trk, LILCD5)	6.00
LIVING COLOUR, Cult Of Personality (4-trk, 6575352)	7.00
MARC ALMOND, Bitter Sweet (3-trk, CDR6194)	8.00
MELISSA ETHERIDGE, No Souvenirs (3-trk, CD041)	8.00
MIDNIGHT OIL, Forgotten Years (4-trk, CDD016)	7.00
MIKE OLDFIELD, Moonlight Shadow (4-trk, CD17)	15.00
REM, Stand (3-trk, W7577CDX)	15.00
ROXETTE, It Must Have Been Love (4-trk, CDEM141)	15.00
ROXETTE, Listen To Your Heart (4-trk, CDEM149)	20.00
ROXETTE, The Big L (4-trk, CDEM204)	12.00
SAMANTHA FOX, Naughty Girls (3-trk, FOXYCD9)	6.00
SISTERS OF MERCY, Dominion (4-trk, MRA3CD)	10.00
SISTERS OF MERCY, Doctor Jeep (3-trk, MRS1CD)	7.00
YELLOW, Of Course I'm Lying (3-trk, YELCD3)	8.00
YELLOW, Oh Yeah (3-trk, 8889082)	6.00

## SET SALE

Write to: **DAVID HINGLEY, 31 ST. ANDREWS CRESCENT, WELLINGBOROUGH, NORTHANTS, NN8 2EU.** Tel: (01933) 275778. Phone/write to reserve. Postage extra. All at least EX/EX. More available.

TORI AMOS, Cornflake Girl/Sneez/Mission (digipaks)	£22/7/7
TORI AMOS, Silent/God/Jupiter/Spark (cards)	£10/6/7/7
TORI AMOS, Anthology (nice large US book of words & music)	12.00
BLONDIE, list available feat. pic. discs, imports, etc.	SAE
DAVID BOWIE, Fashions (10 x 7" pic. discs in wallet — rare!)	25.00
CATHERINE WHEEL, Broken Nose (7" & CDs 1 & 2, fully signed)	ea 10.00
CHEMICAL BROS., Block Rockin' Beats (3-track 12" promo)	3.00
DANCE, catalogue available feat. Techno, Rap, House etc.	SAE
DJ FOOD, Refined Food (rare ltd. 6 x 12" boxed set of remixes)	25.00
DIVINE COMEDY, Europop (rare early 4-track 12" EP)	10.00
GARBAGE, Milk (rare hologram 7"/12" Goldie remixes)	ea 6.00
HOLE, Violet (US, 1-track promo CD)/Doll Parts (UK, 4-track)	ea 5.00
INXS, Bitter/Sitar/Enough Time/Party (import digipaks)	ea 4.00
MANICS, A4 pic. signed by James, Nicky & Sean — nice!)	30.00
IAN MCNABB, My Own Way (auto'd 10" EP — others available)	10.00
METALLICA, Hero Of The Day (ltd. CD feat. 4 Motorhead covers)	5.00
GEORGE MICHAEL, Heal The Pain/Cowboys & Angels (CDs)	ea 6.00

OASIS, Interviews (sealed gold or silver cigarette box)	ea 5.00
OFFSPRING, Come Out & Play (rare Italian 10" pic. disc)	7.00
PEARL JAM, Dissident (sealed US CD feat. 6 extra live tracks!)	6.00
QUEEN, Winters Tale (ltd. digipak)/Foot Me (no'd grey 12")	£4/ 5.00
ROLLING STONES, Voodoo Lounge (interactive CD Rom, sealed)	15.00
TRAVIS, fully autographed 'Showtimes' (A4 pagel)	20.00
TRAVIS, Happy (1-track promo.)/5 Good Feelings (5-track pro.)	£4/ 6.00

## SET SALE

Write to: **ADAM BUXTON, 83 GREAT ORMES ROAD, LLANDUDNO, GWYNEDD LL30 2EL, UK.** Tel: (01492) 872798. [adbuxton@hotmail.com](mailto:adbuxton@hotmail.com) All Items EX/M. \* More by artist. Lists available. Postage extra.

12" BELOVED,* Sun Rising	8.00
12" CHEMICAL BROTHERS, Setting Sun	5.00
12" COCTEAU TWINS,* Spangle Maker	7.00
12" CULT,* Resurrection Joe	5.00
12" DEFINITION OF SOUND,* Wear Your Love Like Heaven	5.00
12" ELECTRONIC,* Getting Away With It	5.00
12" FAMILY CAT, Tom Verlaine	5.00
12" FRANK AND WALTERS,* Walters Trip	5.00
12" FUTURE S.O. LONDON, Papau New Guinea	10.00
12" HAPPY MONDAYS,* Wrote For Luck	5.00
12" HOUSE OF LOVE,* Shine On (ltd)	10.00
12" INSPIRAL CARPETS,* Island Head EP (promo)	5.00
12" JESUS & MARY C.,* Far Gone And Out (ltd + extra 12")	8.00
12" JESUS JONES,* Info Psycho	10.00
12" MANICS,* Stay Beautiful	8.00
12" MASSIVE ATTACK, Unfinished Sympathy	10.00
12" MORRISSEY,* Suedehead	8.00
12" NED'S ATOMIC DUSTBIN,* Kill Your Television	5.00
12" NEW ORDER,* Run 2	10.00
12" PIXIES,* Gigantic/River Euphrates	8.00
12" PRIMAL SCREAM,* Loaded EP (T. Farley mix)	5.00
12" PWEL,* Def Con 1	5.00
12" RENEGADE SOUNDWAVE,* Probably A Robbery	5.00
12" REVOLVER,* Heaven Sent An Angel	5.00
12" RIDE,* Fall EP	5.00
12" SAINT ETIENNE, Join Our Club	5.00
12" SMITHS & SANDIE SHAW, Hand In Glove	10.00
12" SISTERS OF MERCY,* Temple Of Love (original)	10.00
12" SISTERS OF MERCY, Reptile House EP	10.00
12" SONIC YOUTH, Youth Against Fascism	5.00
12" STONE ROSES,* She Bangs The Drums (original)	8.00
12" SUDE,* Drowners (original)	12.00
12" SUGARCUBES,* Birthday	7.00
12" TEENAGE FANCLUB, Star Sign/Like A Virgin	5.00
12" THOUSAND YARD STARE,* Weatherwatching EP	6.00
12" U2,* Even Better (Perfecto mix)	8.00
12" WATERBOYS,* And A Bang On The Ear	5.00
12" WEDDING PRESENT,* My Favourite Dress	7.00
12" WONDERSTUFF,* Unbearable (original)	8.00

## SET SALE

Write to: **MIKE WALTON, 6 GOAT HOUSE LANE, HAZELEIGH, CHELMSFORD, ESSEX CM3 6QY.** Tel: (01621) 829505. E-mail: [MIKE@walton43.freewe.co.uk](mailto:MIKE@walton43.freewe.co.uk) All Items EX/M. \* More by artist. SAE/IRC for lists. Many other titles available.

12" GLORIA ESTAFAN* Oye Mi Canto (Def mix or Pablo mix)	ea 5.00
12" BRYAN FERRY* Is Your Love Strong Enough (US promo)	6.00
CDS THE GRID* Floatation (Y2475 CD)	6.00
7" HOLLY JOHNSON* Hobo Joe	5.00
LP KRAFTWERK* Exceller 8 — Best Of (6360629)	10.00
12" LILAC TIME* Return To Yesterday (12 Lilac1)	6.00
CDS BRIAN MAY* Why Don't We Try Again (1-track promo, CDRDJ6504)	6.00
12" GEORGE MICHAEL* Careless Whisper (Wexler mix)	12.00
CDS JONI MITCHELL, My Secret Place (3" disc, GEF37 CD)	6.00
CD PROPAGANDA* A Secret Wish (9-track UK original)	15.00
CD CLAUDIA BRUCKEN* Love And A Million Other Things	15.00
CDS ROXETTE* Dangerous (German issue)	10.00
7" SCRITTI POLITTI* Hypnotise/Word Girl/ Asylums/Beez (PDs)	ea 3.00
12" STING* We'll Be Together (US 5-track promo)	6.00
12" ROGER TAYLOR* Nazis 1994 (clear vinyl + insert)	8.00
CD THOMPSON TWINS* Here's To Future Days	12.00
12" TIFFANY* I Saw Him Standing There (US or Japanese issues)	ea 5.00
7" MIDGE URE* The Man Who Sold The World (in 'Party Party' promo pack)	20.00
12" ULTRAVOX* One Small Day (special remix extra)	6.00

## SET SALE

Write to: **MARTIN ROSS, 3 LOW STREET, NEW PITSLIGO, ABERDEENSHIRE AB43 6NQ.** Tel: (01771) 653524. Postage 7", CD 70p, 12" £1.20. \* = More available.

BEAUTIFUL SOUTH, Song For Whoever (CD GDCD32)	M/M 10.00
CATHERINE WHEEL, Broken Nose (CD gig freebie)	M/M 10.00
THE FALL, Slaters (10")/Sinister Times (newspaper!)	ea EX 8.00
MORRISSEY, Everyday... Sunday/I. Drug/Playboys (cassette singles)	M/M 4.00
SMITHS, William... Really Nothing (7" red label promo)	/M 18.00
SMITHS, Ask (12" Australian, diff. sleeve)	M/M 45.00
WONDERSTUFF, Waffle And Maple Syrup (LP promo only, rare)	M/M 14.00

## SET SALE

Write to: **A. MONTGOMERY, 47 BRADING ROAD, BRIXTON HILL, LONDON SW2 2AP.** Tel: (0181) 355 6352. E-mail: [a.montgomery@rbh.nthames.nhs.uk](mailto:a.montgomery@rbh.nthames.nhs.uk) P&P extra.

CDS BLUR, Blurbox 10 (ltd. ed. promo copy, UK01383, 22 CDs, 126 tracks + booklet in zipped black wallet)	M 100.00
7" KING, Taste Of Your Tears (shp. pic. disc)	EX 6.00
12" A-HA, You Are The One (12" pic. disc)	EX 8.00
12" QUEEN, It's A Hard Life (12" pic. disc)	VG 12.00
12" QUEEN, A Kind Of Magic (12" pic. disc)	VG 15.00
12" F. MERCURY/M. CABALLE, Barcelona (12" pic. disc)	EX 20.00
7" QUEEN, 2 x int. pic. disc (Queen 1, rec. 5/82)	EX/EX 8.00
7" QUEEN, 2 x int. (1 x pic. disc, 1 x green vinyl, Queen 7)	EX/EX 8.00
7" INXS, Never Tear Us Apart (7" pic. disc)	EX 4.00
7" T. PETTY, Runnin' Down A Dream (souvenir pack)	EX/EX 5.00

## SET SALE

Write to: **ROGER BRENNAN, PO BOX 23043, DEVONSHIRE MALL, WINDSOR, ONTARIO, CANADA, N8X 5B5.** Fax: 1-519-969-2374. Home tel: 1-519-969-7043. Email: [rogebren@wincom.net](mailto:rogebren@wincom.net) website: [wincom.net/~rogebren](http://wincom.net/~rogebren)

Alternative, New Wave, Pop, Punk Rock  
Canada's Musiciansians — [rogebren@wincom.net](mailto:rogebren@wincom.net) Searchable database — [wincom.net/~rogebren](http://wincom.net/~rogebren)

Thousands of promo, limited edition, hard-to-find & collectible CDs, 7", 12", LPs, collectibles, posters, badges, promo videos and more! Prompt worldwide, same day shipping.

## SET SALE/AUCTION

Write to: **ROB DICKINSON, 17 INCHFIELD, WORSTHORNE, BURNLEY, LANCS, BB10 3PS.** Tel: (01282) 428023 or (07710) 517157.

CD ASH, Trailer (with CDs INFECT22CD)	EX/EX 20.00
CD CHAMELEONS, Tony Fletcher... EP (EMC 1 CD)	EX/EX Offs
CD KEVIN ROWLAND, The Wanderer (Mercury 834 488 2)	EX/EX Offs
CD SPIRITUALIZED, Ladies &... (standard copy of the CD, not the promo, but plays the withdrawn version of title track!)	EX/EX Offs
CD SUN & MOON, Alive Not Dead EP (DONG 44 CD)	EX/EX Offs
CD SUN AND THE MOON, same (Geffen 924 182-2)	EX/EX Offs
CDs U2, Where The... (German in jewel case)	EX/EX 10.00
prog U2, Unforgettable Fire tour	EX 15.00
mem MICHAEL JACKSON, Dangerous jigsaw puzzle	EX 10.00
vids Gomez, Suede, Travis, Bluetones, Embrace	Ring

## SET SALE

Write to: **LAURENCE HALLAM, BOX 50, 45 ST. MARY'S ROAD, EALING, LONDON W5 5RQ.** Please note: all magazines are Good to Very Good condition, with perhaps small tears or fading on the covers, no free gifts, papers sent folded. P&P included on all prices. Many items now reduced!

GARBAGE, Only Happy When It Rains (1-track promo CD, no inlay)	4.00
WAX, issue 3, June '96 (Paul Oakenfold, Mr C)	2.00
Q, issue 98, Nov. '94 (Pink Floyd, Oasis, Sugar)	3.00
Q, issue 104, May '95 (REM, Chuck Berry, Elastica, Prince)	3.00
Q, issue 136, Jan. '98 (Oasis, Paul McCartney, REM, Travis)	3.00
SELECT, issue 83, June '97 (Primal Scream, Beastie Boys)	2.00
VOX, issue 15, Dec. '91 (U2, Genesis, James)	3.00

# SECTION HEADINGS

## PLEASE CHOOSE THE CORRECT

**HEADING!** The three classifications into which the **Sales & Auctions** listings are split are given below. Some examples of the artists and styles of music covered are given beneath each classification to help you to choose the appropriate heading.

**MARK YOUR CHOICE OF HEADING FOR YOUR LISTING AT THE TOP OF EACH SHEET.** If you submit listings in different classifications, please use separate sheets of paper for each listing!

## 50s, 60s and 70s

**STYLES:** Rock 'n' Roll, R&B, Surf, Progressive, Beat, Glam, Pomp Rock, etc.

**ARTISTS:** e.g. Jerry Lee Lewis, Jan & Dean, Blues Band, Uriah Heep, Bay City Rollers, Sweet, etc.

## NEW WAVE, 80s and 90s

**STYLES:** Punk, New Wave, Metal, New Romantic, Electronic, Goth, Dance, Rap, Trip Hop, etc.

**ARTISTS:** e.g. Sex Pistols, Cure, Guns N'Roses, Duran Duran, Erasure, Orbital, Portishead, etc.

## GREATS and GENERAL

**GREATS:** Groups and artists whose work cuts across the definitions listed above: e.g. Beatles, Miles Davis, Elvis Presley, Stones, Bob Dylan, etc.

**GENERAL:** Listings which include material from more than one classification, plus other genres like Jazz, Reggae, Spoken Word, Comedy, etc.



## SET SALE

LP	THE BEEZ, Do The Suicide (Retrospective)	New	9.50
LP	DICKIES, Archives Vol. 1 (live/demos)	New	9.00
LP	EXTERNAL MENACE, Process Of Elimination	New	11.00
Book	It Makes You Want To Spit! (Punk In Ulster)	New	5.00
CD	THE MOB, Let The Tribe Increase (Comp. lp. discog.)	New	9.00
CD	THE SHAPES, Songs For Sensible People	New	9.50
LP	SKINT, In The Firing Line (Irish Oil)	New	8.00
CD	SKINT, In The Firing Line (Irish Oil)	New	10.50
LP	SMALL WORLD, A Slight Detour (28-track retros.)	New	15.00
CD	THE TENDONS, Baby In A Bucket (New Test-B type)	New	8.00
CD	ZOUNDS, The Curse Of Zounds & Singles	New	7.50
LP	RAW AND RARE BRITISH PUNK VOL. 2 (comp. feat.)	New	8.00
LP	RAW AND RARE BRITISH PUNK VOL. 3 (comp. feat.)	New	8.50
LP	RAW AND RARE VOL. 4 (comp. feat. Last Stand)	New	8.00
Book	1988: The New Wave Punk Rock Explosion	/EX	15.00
LP	IN THE CITY, 2 (?) feat. Lurkers/Gen X etc. (f/zine)	/EX	6.00
Book	SEX PISTOLS, The Sex Pistols File by R. Stevenson	/EX	12.00
Mag	SPIRAL SCOUT, Issue 1, Oct. 1988 (newspaper)	/EX	6.00
LP	THE ACCIDENT, No Romance For You (Nitro rec.)	M/M	8.50
7"	AMEBIX, Who's The Enemy (EP)	M/M	20.00
LP	AND ALSO THE TREES, And Also The Trees (LEX 1, '83)	EX/EX	11.50
7"	ANTHRAX, Capitalism Is Cannibalism (Crass rec.)	EX/EX	12.00
7"	ANTISET, Out From The Void (EDR 4)	VG/VG	7.00
12"	BEKI BONDAGE, Out Of The Darkness (pic. disc)	/M	18.00
12"	BEKI BONDAGE, Don't Turn Away (pic. disc)	/EX	7.00
7"	THE BODIES, Art Nouveau (Waldos Rec. '79)	EX/EX	6.00
LP	BUZZCOCKS, Razor Cuts (clear v. + insert)	/M	16.00
12"	BUZZCOCKS, Do It (1993, 3-track)	EX/M	6.00
12"	BUZZCOCKS, Innocent ('93, 3-track)	EX/EX	6.00
7"	BUZZCOCKS, Everybody's Happy Nowadays	EX/EX	5.50
LP	CHELSEA, No Escape (US, IRS rec. SP 7001.0)	EX/EX	25.00
12"	CHELSEA, Valium Mother ('85)	EX/M	6.00
LP	CONFLICT, Increase The Pressure (MORT 6)	EX/EX	8.50
7"	CRAVATS, Precipit (Small 24 + insert)	M/M	5.00

## CHARGES PER LINE:

**HANDWRITTEN/  
NOT TO FORMAT\***

**\*for full description of our  
standard format, please  
see IMPORTANT NOTES on  
page 194.**

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# RECORDS WANTED

**TO REPLY TO A 'RECORDS WANTED' AD:** If you wish to offer records to an advertiser, send full details to the Box Number given. Put the Box Number on the TOP LEFT-HAND CORNER of your envelope, which should then be sent to:

**RECORDS WANTED DEPARTMENT, RECORD COLLECTOR, 43-45 ST. MARY'S ROAD, EALING, LONDON W5 5RQ, ENGLAND.**

**You must write your own NAME AND ADDRESS on the back of each envelope you send in. (P.O. Box numbers are not acceptable.) If you wish to reply to more than one ad, you may send individual sealed replies (each with the appropriate Box Number on the front and your NAME & ADDRESS on the back) inside a larger envelope.**

**PLEASE NOTE:** Box Numbers may only be used to send INDIVIDUAL OFFERS to advertisers. They may not be used for the distribution of lists, mail shots, catalogues, circulars or promotional material of any kind. Envelopes should be no larger than 110mm x 220mm (DL size). Record Collector reserves the right to withhold from distribution any material contravening these conditions. **PLEASE DO NOT SEND RECORDS OR TAPES TO BOX NUMBERS!** Replies will be forwarded for TWO MONTHS ONLY after publication.

**REPLYING TO INTERNATIONAL ADVERTISERS:** In cases where advertisers are resident abroad, their 'Records Wanted' advertisement carries a country code (e.g. FR = France). Details of these codes appear on page 218. Please allow a little longer to receive replies from these advertisers.

## WANTED

Write to: RECORD COLLECTOR BOX B 371

ABBA, vinyl, CDs, programmes	EX or M	STC
ULTRAVOX, vinyl, CDs, programmes	EX or M	STC
MEAT LOAF, vinyl, CDs, programmes	EX or M	STC
E.L.O., vinyl, CDs, programmes	EX or M	STC
SHEET MUSIC, any artist considered	EX or M	STC

## WANTED

Write to: RECORD COLLECTOR BOX B 375

CD MIKE OLDFIELD, Exposed	M/EX	STC
CD LIONEL HAMPTON, Lionel Hampton & The Jazz Allstars	M/EX	STC

## WANTED

Write to: RECORD COLLECTOR BOX B 379

Dealer needs Female and Female fronted Pop and Punk groups, CDs, records, memorabilia etc. Artists/groups such as Tori Amos, Beautiful South, Briana Corrigan, Bjork, Maria Carey, Carol Davis, Eurythmics, Annie Lennox, Garbage, Debbie Gibson, Madonna, Plasmatics, Patti Smith, Olivia Newton John, Saint Etienne, Sarah Cracknell, Sarah McLachlan, Steps, Sundays, Lisa Loeb, Siouxsie & The Banshees & Kim Wilde.	WP	18.00
O.N. JOHN, Totally Hot (picture disc, LP)	WP	14.00
TORI AMOS, China (UK CD single)	WP	18.00
TORI AMOS, Cornflake Girl (digi pack CD single)	WP	40.00
ST. ETIENNE, I Love To Paint (CD, fan club)	WP	

Please grade and price sensibly.

## WANTED

Write to: RECORD COLLECTOR BOX B 416

LP OR CD		
DIRE STRAITS, Love Over Gold (Vertigo, 6359-109)	STC	
CHRIS REA, On The Beach	STC	
DIRE STRAITS, Making Movies (Vertigo, 6359-034)	STC	
ROXY MUSIC, For Your Pleasure (Island, ILPS9232)	STC	
HOLLIES, singles 1984-90	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 415 H

LP HENDRIX, Are You Exp. (Track 612001)	STC	
LP HENDRIX, Are You Exp. (Track 613001)	STC	
LP HENDRIX, Axis Bold As Love (Track 613003)	STC	
LP HENDRIX, Axis Bold As Love (Track 612003)	STC	
LP HENDRIX, Electric Ladyland (Track 613008/009)	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 413

FISH AND MARILLION		
I'm looking for any rare items connected with Fish and Marillion: music, videos, shirts, programmes, memorabilia etc. Especially Fish's Telling The Reeperbahn CD and No Dummy promo	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 412

JOY DIVISION, any item	STC	
NEW ORDER, any item	STC	
FACTORY RECORDS, any item	STC	
JOY DIVISION, any item	STC	
NEW ORDER, any item	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 410

LP/CD TUDOR LODGE	STC	
LP EVENSONG, '73	STC	
LP RONNIE LANE, See Me	STC	
LP BATDORF & RODNEY, '75	STC	
ROBIN WILLIAMSON, LPs or CDs	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 383

PRESENTATION DISC		
Serious collector seeks Pop artists, 50s to 90s. Awards can be from any country	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 387

HAWKWIND, 1st LP (blue label, Liberty)	M/M WP	35.00
HAWKWIND, This Is HW (LP, SHARPOZZ, with poster)	WP	30.00
HAWKWIND/J. STARSHIP (LP, USA forces disc)	WP	120.00
HAWKWIND, 7's, foreign pic. sleeve issues	WP up to	50.00
DAVE BROCK, Agents Of Chaos (CD, Flicknife)	WP	15.00
ROBERT CALVERT, Queen Elizabeth Hall (CD, BGO)	WP	15.00

Albums also sought on following labels: Vertigo Swirl, Island, Dawn, Harvest, Pegasus, Deram, Liberty, B&C, Nepentha

## WANTED

Write to: RECORD COLLECTOR BOX B 384

SMITHS, Smiths indeed fanzines	STC	
SHACK, Zlich (LP and CD)	STC	
SHACK, 7", 12" and CD singles	STC	
TINDERSTICKS, rarities and imports	STC	
MBV, Cocteau's, Stone Roses, rarities	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 368

RARE BIRD, anything considered	STC	
BADFINGER, anything considered	STC	
MANFRED MANN'S EARTHBAND, anything considered	STC	
CAMEL, absolutely anything, especially related, spin offs & solo	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 365 Ger

THE SMITHS THE SMITHS THE SMITHS THE SMITHS THE SMITHS		
The Smiths The Smiths The Smiths The Smiths The Smiths		
MORRISSEY MORRISSEY MORRISSEY MORRISSEY MORRISSEY		
Any foreign pressings, vinyl, CDs, testpressings, fanzines, poster		
testpressings: Glove, Barbarism, Charming Man, Still Ill, Meat	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 360

BEATLES, STONES, HENDRIX, ZEPPELIN, BUDDY HOLLY, APPLE ARTISTS, THE WHO, PINK FLOYD, QUEEN, SEX PISTOLS.		
Material wanted! Any memorabilia by the above bands considered	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 408

GEORGE HARRISON, All Things Must Pass (Apple, LP)	EX	STC
SON HOUSE, Death Letter (LP, any issue)	EX	STC
JOHN MAYALL, Bluesbreakers (LP, any issue)	EX	STC
JOHN ZORN, Spillane (LP, any issue)	EX	STC
V/A, Rubbie (LPs, any orig. volumes)	EX	STC
GRAND ROYAL MAGAZINE, nos. 1, 2 & 4	EX	STC

## WANTED

Write to: RECORD COLLECTOR BOX B 396

HOLLIES, Four Hollies Original (CD box set)	STC	
HOLLIES, Out On The Road (German LP/CD)	STC	
HOLLIES, EP Collection (See For Miles CD)	STC	
HOLLIES, Not The Hits Again (See For Miles CD)	STC	
HOLLIES, rarities (EMI, CD)	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 394

CDS/7" CHARLATANS, The Only One I Know	M	STC
CDS/7" HAPPY MONDAYS, Kinky Afro	M	STC
CDS SUEDE, Beautiful Ones	M	STC
CDS/7" FARM, Groovy Train	M	STC
CDS CAST, Finetime	M	STC
CDS MANSUN, Wide Open Space	M	STC

## WANTED

Write to: RECORD COLLECTOR BOX B 391 Ger

SUEDE SUEDE SUEDE SUEDE SUEDE		
Looking for: video footage of any kind	STC	
Tour memorabilia (posters etc.)	STC	
Live CDs, magazines, posters, photos	STC	
Fans welcome as well!		

## WANTED

Write to: RECORD COLLECTOR BOX B392

Collector seeks original Beat/Progressive LPs and 45s in VG or better condition. I want original albums by Kinks/Pretty Things/Who/Small Faces/Them/Rolling Stones/King Crimson/Pink Floyd/Yardbirds & any other similar albums. I also want Progressive LPs on Vertigo (swirl label)/Harvest/Deram/Middle Earth etc. etc. Freakbeat and Psych 45s/EPs on UK & foreign labels wanted too	STC	
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## WANTED

Write to: RECORD COLLECTOR BOX B 389

NICK CAVE, concerts (video or audio)	STC	
NICK CAVE, interviews (video or audio)	STC	
NICK CAVE, magazine articles etc.	STC	
NICK CAVE, anything considered	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 388

FM, imports/rare CDs/vinyl	STC	
FM, photos/tour items/anything	STC	
MAVERICKS, any CDs/vinyl	STC	
MAVERICKS, tour items/posters	STC	
MAVERICKS, any US souvenirs	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 386

GREY LAKE GREY LAKE		
Petr ELP, Plymouth concert, 1970	WP	150.00
CDS ELP, Farewell To Arms (Ger. promo, p/s)	WP	60.00
12" ELP, Fanfare (UK, p/s)	WP	25.00
7" THE SHAME, Don't Go Away... (MGM, p/s)	WP	80.00
Photos & concert/shop promo posters of the above groups plus any Shy Limbs plus Greg Lake	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 385

CD ROM BEATLES, Get Back Journals 1	WP	25.00
CD DENNY LAINE, Blue Times	WP	15.00
CD BILLY J. KRAMER, Best Of Imperial (CDP 7-96055-2)	WP	15.00
CD BADFINGER, Head First	WP	15.00
45 PAUL McCARTNEY, C'mon People (Parlophone, R6338)	WP	5.00

## WANTED

Write to: RECORD COLLECTOR BOX B 364

ROXY MUSIC/RELATED, live tapes & CDs/CDR/videos/fanzines/anything	STC	
BO-BOP DELUXE (not Nelson), non UK 45, Jet Silver (demo), Worlds (45/US), 45s/promos/Jap vinyl/OGWT videos/tour progs/posters/photos/cuttings	STC	
HAWKWIND, printed matter/fanzines, live CD/CDR, tour progs, video	STC	
SANDY DENNY, BBC Session CD/video/articles	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 407

7" OCEAN COLOUR SCENE, The Riverboat Song (MCS 40021)	EX/EX	STC
2-LP OCEAN COLOUR SCENE, Moseley Shoals (MCA 60008)	EX/EX	STC
2-LP OCEAN COLOUR SCENE, Marchin' Already (MCA 60048)	EX/EX	STC
Any other OCS Vinyl, CDs, posters, books, photos, tour programmes, memorabilia — post '95	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 406

WIRE, Not About To Die/Dominoe LPs	VG	STC
WIRE, 154 (5-track sampler, 12")	VG	STC
WIRE, Come Back In 2 Halves (LP)	VG	STC
WIRE/SOLO, rarities, videos, memorabilia, anything	STC	
AUTOMATIC DCAMINI, D Is For Drum (LP)	VG	STC
PRAG VEC, No Cowboys (LP)	VG	STC

## WANTED

Write to: RECORD COLLECTOR BOX B 405

CD HOYT AXTON, Rusty Old Halo/Where Did The Money Go	STC	
CD ROGER HUBBARD, Brighton Belle Blues	STC	
CD JOSE FELICIANO, Romance In The Night	STC	
CD RAY CHARLES, Message To The People	STC	
CD MICK & PETE GREEN, Two Greens Make The Blues	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 404 Den

GENESIS GENESIS GENESIS		
CD Legendary Rock Stars, Greatest Hits — Genesis Vol. 1 (Poland, 1999, Old Records, OLDR 015-2)	STC	
LP Where The Sour Turns To Sweet (Brazil, 1990, Sigm 320.7062, promo and stock)	STC	
Comp Broken Dreams — Hopes And Glories Of British Rock 1963-1969 Vol. 3 (Germany, 1983, Line Ol, LP, 5327 as, incl. "That's Me")	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 402

LP QUINTESSANCE, In Blessed Company	STC	
LP JUICY LUCY, First	STC	
LP BLODWYN PIG, Ahead Rings Out	STC	
LP SPONTANEOUS COMBUSTION, 1st & 2nd	STC	
VHS SHERLOCK HOLMES, Jeremy Brett videos	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 401

CD SOUNDTRACK, Far From The Maddening Crowd (Sony/CBS)	STC	
CD SOUNDTRACK, Best Of Aladdin (Disney)	STC	
CD SOUNDTRACK, Bedknobs & Broomsticks (Disney/Pickwick)	STC	
LP SOUNDTRACK, Alfred The Great (MGM/EMI)	STC	
EP SOUNDTRACK, Johann Mouse (MGM/EMI)	STC	
16" LPs MGM soundtracks issued to broadcasters 1940/50s	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 390

TEN SHARP, Under The Waterline/You (single) (both CD)	VG WP	30.00
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## WANTED

Write to: RECORD COLLECTOR BOX B 400 Fr

MOTORHEAD, acetates/acetates/acetates	STC	
MOTORHEAD, masterplates/masterplates	STC	
MOTORHEAD, test pressings/test pressings	STC	
MOTORHEAD, awards/US radio show	STC	
MOTORHEAD, proof sleeves/mispresses	STC	

## WANTED

Write to: RECORD COLLECTOR BOX B 398

ERNESTINE ANDERSON, Welcome To The Club (EP, Mercury, ZEP 10089)	WP	20.00
DELTA RHYTHM BOYS, In Paris (EP, Felsted, ESD 3058)	WP	20.00
MURIEL SMITH, Songs Of Christmas (EP, Philips, B88 12013)	WP	20.00
GALA label EPs nos. 1020, 1024, 1025, 1026, 1028 and 1029	WP	20.00
PAULA WATSON, The Fabulous Paula (LP, Oriole, PS 40040)	WP	50.00

## REPLIES TO WANTED ADS

**Replies to Wanted Ads in this issue will be forwarded for TWO MONTHS after publication (i.e. until the end of MARCH).**



## WANTED

Write to: RECORD COLLECTOR BOX B 358

**PUNK ROCK/MOD/PUNK ROCK/MOD/PUNK ROCK/MOD/PUNK ROCK/**  
Basically we need any obscure Punk or Mod — too many to mention.  
Anything & everything wanted!!!!

If it was released between 1977-1982 we want it. All records on the  
'Lightning', 'Ellie Jay', 'Stortbeat', 'NRG', 'Waham', 'R.O.K.',  
'Psycho', labels wanted.

TOP PRICES PAID, for example:  
ANTISOCIAL, Traffic Lights (7") WP 300.00  
REVENGE, Our Generation (We're Not Gonna Take It) ea WP 150.00  
THE FAST CARS, The Kids Just Wanna Dance (7") WP 75.00  
THE JERMZ, Power Cut (7") WP 75.00  
GROUT, Cremation At Belsen (EP, 7") WP 200.00  
LOCKJAW, Journalist Jive (7") WP 25.00  
THE LETTERS, Nobody Loves Me (7") WP 50.00  
GYPRO, High Rise Love (7") WP 25.00  
DAS SCHNITZ, 4 AM (EP, 7") W 30.00  
U.X.B., Crazy Today (7") WP 25.00  
HORRORCOMIX, Jesus Crisis (7") WP 100.00

We will give you the best prices ever offered. Please send lists of anything  
that was released between 1977-1982. The prices offered may shock!!!!  
**ALSO WANTED: Makin' Time, The Times, The Chords, The Purple Hearts, The  
Lambrettas, Secret Affair,**

Plus any Mod revival, whole collections bought, we can even collect!!!! Send  
your lists now.

## WANTED

Write to: RECORD COLLECTOR BOX 366 Nor

WHO, Flying To N.Y. To Go To Court (2-CD, Firepower)	M WP	60.00
WHO, Complete Live At Leeds (2-CD, Midas Touch)	M WP	60.00
L. ZEPPELIN, April Fool's Day (L205)	M WP	50.00
L. ZEPPELIN, Over The Garden (3-CD, TDOI2 39-41)	M WP	60.00
L. ZEPPELIN, Connexion (2-CD, Amsterdam, 9612-2)	M WP	40.00
L. ZEPPELIN, Memphis 1970 (2-CD, 2050 003/004)	M WP	60.00
L. ZEPPELIN, Olmehale 1973 (2-CD, Immigrant 022 23)	M WP	40.00
L. ZEPPELIN, Majestic Holes (2-CD, Immigrant 015-16)	M WP	40.00
L. ZEPPELIN, Jazz (NPJ 1001)	M WP	18.00
L. ZEPPELIN, Listen To This Eddie (3-CD, Sira Master 161/2/3)	M WP	100.00
P. FLOYD, Echoes In The Garden (3-CD, Heartbreakers)	M WP	60.00

## WANTED

Write to: RECORD COLLECTOR BOX B 357

BEATLES	BEATLES	BEATLES	BEATLES
BEATLES	BEATLES	BEATLES	BEATLES
BEATLES	BEATLES	BEATLES	BEATLES
BEATLES	BEATLES	BEATLES	BEATLES

High prices paid! Anything considered

## WANTED

Write to: RECORD COLLECTOR BOX B 382

CD SPECIMEN, Pink & Perfect/Miss You/Velvet Crush	STC
CD ARMOURY SHOW, Love In Anger/Best Of/Waiting For The Floods	STC
CD WELL WELL WELL, Dangerous Dreams (any)	STC
CDS WELL WELL WELL, Back To You/Revolution	STC
CD V-SPY-VSPY, Xenophobia/A.O. Mod (any)	STC
CD ICICLE WORKS, Seven Singles Deep	STC
CD PRESIDENT, By Appointment Of The/Muscles (CBS)	STC
CDS SIGUE SIGUE SPUTNIK, Success (CD5553, any)	STC
Any CDs BY: Spizz/1927/Wah/Zerra 1/Two People/Fatal Charm/ Two People/Smithereens/Specimen/Rainmakers/Real People/ 999/Jake Burns/Dream Academy/Flesh For Lulu/Lilac Time/ Motorcycle Box/Farmers Boys	STC

## WANTED

Write to: RECORD COLLECTOR BOX B 374

MADONNA, Lucky Star (Edit.)/I Know It (7", sunglasses p/s,  
cat. no. W9522) STC  
MADONNA, Borderline (Edit)/Physical Attraction/Holiday/Think Of Me  
(7" p/s, shrink wrapped double pack with stickers) STC  
MADONNA, Like A Virgin (CD, 925-157-2, without track 'Into The Groove') STC  
MADONNA, Like A Prayer (CD, 925-844-2, with track 'Spanish Eyes') STC  
MADONNA, Erotica (LP on cassette with 14 tracks, incl. 'Did You Do It') STC  
MADONNA, Cherish (12" mispressed pic. disc, W2883TP, pictures on both  
sides of discs are 'State Of Mind' by Fish) STC  
MADONNA, Erotica (12" picture disc, W 0138TP) STC  
MADONNA, I'm Breathless, You Can Dance 1st album (CDs without  
759 prefix on cat. nos.) STC  
MADONNA, Evita albums on vinyl & cassette STC

## WANTED

Write to: RECORD COLLECTOR BOX B 414 Fr

**JOHN MAYALL (MINT/EX)**  
45 Lonely Years/Bernard Jenkins, (Purdah 3502) STC  
45 Withdoctor/Telephone Blues (Immediate 510) STC  
EP J.M. BLUESBREAKERS, Looking Back + 3 (Decca 457030) STC  
45 FLEETWOOD MAC + 2 (Decca? 1967, 3-track single) STC  
LP ANTHOLOGY OF BRITISH BLUES, Vol. 1 & Vol. 2 (Immediate 038/039) STC  
LP BLUESBREAKERS (w/E. Clapton) (Decca, LK 4804, mono copy) STC  
LP W/A. KÖRNER, At Twisted Wheel Club Of Manchester (Decca? 1962) STC  
LP RHYTHM & BLUES AT BARRELL (Decca? compil. 1962) STC  
LP W/C.J. DUPREE, From N. Orleans To Chicago (Decca 4747) STC  
LP W/E. BOYD, Eddie Boyd Blues Band (Decca 4872) STC

**PAUL BUTTERFIELD (M/EX)**  
45 Come On In (Elektra, US 45609 + London, UK 10100) STC  
45 Got My Mojo Working (Elektra, US 45016 or UK copy) STC  
45 All These Blues (Elektra, US 45007 or UK copy) STC  
45 Get Yourself Together (Elektra, US 45047, only US) STC  
45 Love Disease (Elektra, US 45069, only US) STC  
45 Everything Gonna Be... live (Elektra? from LP 2001) STC  
45 Play On (Elektra? from LP 75013) STC  
45 Too Man Drivers (Bearsville? from LP 2170) STC  
45 I Get Too Excited (WB? from LP Warner Bros 6995) STC  
EP Born In Chicago + 3 (Elektra, US 7294, from 1st LP) STC  
EP Everything Gonna Be... (studio + 4, Red Lightning, UK, from  
"Offer You Can't Refuse" LP, RL008, Series Bluesharps) STC  
LP P. Butterfield Blues Band (Elektra 7294/294, WLP only) STC  
LP East West (Elektra 7515/315, WLP only) STC  
LP Resurrection Of P.C. (Elektra 74015/4015, WLP only) STC  
LP Own Dream (Elektra 74025, WLP only) STC  
LP What's Shakin' (compil. Elektra 74002/4002, WLP only, white label) STC  
45 NICK GRAVENITES (w/Butter), Whole Lotta Soul/Drunken Boat  
(CBS/Of Sight label, 1964) STC  
45 NICK GRAVENITES (w/Butter), Reap What You Saw (any label, 1969) STC  
45/LP BIG JOE WILLIAMS (w/Butter) Wild Cow Moan (Takoma or any label,  
1963 'live' version + 1965 'studio' version) STC

LP JAMES COTTON (w/Butter), Dealing With The Devil (original LP, Roots,  
tr. TK-TKR 82539, opening sleeve) STC  
LP MUDDY WATERS (w/Butter), Rare Live Recordings Vol. 3 (Black Bear  
903/Python 903, UK release of the 70s) STC

## OVERSEAS ADVERTISERS

Some advertisers in the Records Wanted pages live overseas.  
Because replies may take longer to reach these advertisers,  
they may take a little longer to write back to you — please allow  
for this. The following country codes, which appear after the  
advertiser's Box Number, indicate foreign advertisers:

Aus	Australia	Fr	France	NZ	New Zealand
Os	Austria	Swe	Sweden	Bel	Belgium
Ger	Germany	USA	United States	Nor	Norway
Jap	Japan	Swi	Switzerland	It	Italy
NL	Netherlands	Sp	Spain	Gr	Greece
Fin	Finland	HK	Hong Kong	Bra	Brazil

SERIES OF 3 UNIQUE LPs (Butter features on "Coming On Up")

45 Mellow Down Easy (live version from LP, 1965, Newport Folk Festival,  
compil. Vanguard 79225) STC  
45 You Are What You Eat (from same entitled LP, original sound track,  
1968, Columbia/COS 3240) STC  
45 BONNIE RAITT (with Butter), Bye Bye Baby (WB, 1979, from LP "The  
Glow", Warner Bros. 3369) STC  
45 NICK JAMESON (with Butter), Already Free (from same LP, Bearsville  
6972) STC  
FELIX PAPPALARDI & CREATION (feat. Butter), She's Got Me (from same  
LP, 1974, A&M label, 4586) STC

## WANTED

Write to: RECORD COLLECTOR BOX B 393

45 ANDREW GOLD, How Can This Be Love? (UK, Asylum) STC  
45 THE BARRACUDAS, Summer Fun STC  
LP LANI HALL, Sweet Bird (UK, A&M, track listing please) STC  
LP BOSTON, Boston (UK, Epic, track listing please) STC  
Book/PETER POWELL'S BOOK OF POP (Armada paperback) STC  
JULIA FORDHAM, Love Moves In Mysterious Ways (CD sin. or 7" vinyl) STC  
ALANAH MYLES, Black Velvet (CD single) STC  
WHITE TOWN, Your Woman (CD single) STC  
KIM RICHEY, Come Around (CD single, Mercury promo) STC  
HOWARD JONES, any pre-recorded cassette albums (tapes only) STC  
**PLEASE QUOTE LABEL AND CATALOGUE NUMBERS**  
**ALL ITEMS MUST BE IN MINIMUM EXCELLENT CONDITION**

## WANTED

Write to: RECORD COLLECTOR BOX B 397

THE BAND, any CD albums STC  
RICK DANKO & ROBBIE ROBERTSON, any CD albums STC  
THE BAND, sheet music for 'The Band' (1968 LP) STC  
NEIL RIMM, any CD albums STC  
JESUS CHRIST SUPERSTAR (LP, MFP, black & white cover) STC  
HAL KETCHUM, Threadbare Alibis (German CD) STC  
PAUL REVERE & THE RAIDERS & MARK LINDSAY, any CD albums STC  
NICOLAS CAGE, any videos STC

## WANTED

Write to: RECORD COLLECTOR BOX B 420

CassALICE COOPER, Muscle Of Love/Welcome To My Nightmare STC  
Vid JOHN MCKENROE, any documentaries/Wimbledon finals STC  
Vid LAUREL AND HARDY, all short films with sound STC  
CassMOTT THE HOOPLE, Mott STC  
Vid PETER PRINCIPLE, The Complete Series STC  
CassRAMONES, It's Alive STC  
Vid RIFF RAFF ELEMENT, The Complete Series STC

## WANTED

Write to: RECORD COLLECTOR BOX B 411

ANY FRANCOISE HARDY videos & CDs, also the 1-9-7-0 album on United Artist  
label, also any album containing the Avee Des Si track, also the 1972 English  
LP, also any albums from Germany, Japan, Italy, Holland, USA etc... Please  
state tracks, any photos, posters, cuttings etc & any fans left? Please write &  
list tracks. Also wanted, any Marianne Faithfull videos esp. 60s & any German,  
French, Japan, Italian, Dutch 60s albums & EPs & any colour photographs,  
posters etc. & CDs containing foreign songs & sixties trax.

## WANTED

Write to: RECORD COLLECTOR BOX B 367 Jap

LP LED ZEPPELIN, same ('69, Atlantic, 588 177, turquoise) STC  
LP BASIL KIRCHIN, Worlds Within (71, Columbia, SCX6463) STC  
LP BEATLES, Please, Please Me ('63, gold Parlophone) STC  
LP NICK DRAKE, all original LPs STC  
LP KESTREL, same ('75, Cube, HIFLY 19) STC  
LP TENNET & MORRISON, same ('72, Polydor 2389 152, insert) STC  
LP GREENMAN, What Ails Thee? ('75, Private) STC

## WANTED

Write to: RECORD COLLECTOR BOX B 380

Dealer requires 1000s EX Pop/Indie CDs — examples:  
RAILWAY CHILDREN, Reunion Wilderness (CD, LP) WP 10.00  
TORI AMOS, UK CD singles WP up to 25.00  
SLOWMOIVE WP up to 5.00  
DEL AMITRI WP up to 12.00  
MANDY SMITH WP up to 7.00  
HAZZEL DEAN WP up to 5.00  
PWL, produced CD compilations/CD sings. — send any 80s CD lists WP up to 8.00  
LILAC TIM, CD/LP, WP up to £17/CD singles WP up to 25.00  
PSBs, German remix CDs WP up to 18.00  
TONY HADLEY & COLOURFIELD, CD/LPs

## WANTED

Write to: RECORD COLLECTOR BOX B 378

HEAVY METAL & ROCK dealer requires vinyl, CDs, tour programmes, t-shirts,  
posters, handbills, fanzines, scarfs, badges, books, photos, magazines & all  
other memorabilia. Main interests are AC/DC, Aerosmith, Bathory, Black  
Sabbath, Black Crowes, Celtic Frost, Dark Throne, Iron Maiden, Kiss, Led  
Zeppelein, Limp Bizkit, Lynrd Skynyrd, Korn, King Diamond, Manowar,  
Motorhead, Motley Crue, Nirvana, Mercyful Fate, Marilyn Manson, Poobah,  
Nine Inch Nails, Megadeth, Queensryche, U2, Queen, Quiet Riot, Randy  
Rhoads, Status Quo, Savatage, Slayer, Sepultura, Thin Lizzy, Type O  
Negative + NWOBHM, Doom, Death, Black, Thrash, AOR, Folk Rock &  
Prog. Rock. Will buy single items to whole collections. Must be reasonably  
priced and graded STC

## WANTED

Write to: RECORD COLLECTOR BOX B 373 Fra

**'77-84 US PUNK ROCK/MOD WANTED. HIGH PRICES PAID!!**  
7" ANDREXIA, 'Rapist In The Park' WP 25.00  
7" BEEZ, Easy/The Beez (no p/s) ea WP 30.00  
7" DANSETTE DAMAGE, NME WP 50.00  
7" JERMZ, Powercut WP 85.00  
7" LETTERS, Nobody Loves Me WP 30.00  
7" REBELS, Suicide (no p/s) WP 90.00  
7" SEVENTEEN, Don't Let Go WP 50.00  
Etc. Hundreds more wanted from UK (Alternators, Crime, Excel, Fast Cars,  
Fans, Head, Horrorcomix, Kidda Band, Knife Edge, Tunnelrunners,  
UXB, Trynau Coch,...). Also many USA/Europ. and Australian 7"s wanted.  
Please allow. I will buy! Want lists available. Thanks.

## WANTED

Write to: RECORD COLLECTOR BOX B 399 Ger

RUNRIG, 7", 10", 12", LP/CD STC  
RUNRIG, CD singles, cass. single, promos STC  
RUNRIG, promos, tourbooks, t-shirts etc STC  
OYSTERBAND, OYSTER CEILIDH BAND, FIDDLER'S DRAM STC  
SARAH BRIGHTMAN, anything STC

## WANTED

Write to: RECORD COLLECTOR BOX B 419

THE JAM, vinyl imports & UK releases, fan club items STC  
THE JAM, tour programmes, passes, ticket stubs, magazines STC  
THE JAM, badges, patches, videos, shop displays STC  
THE JAM, posters, photos, cuttings STC  
THE JAM, memorabilia, anything and everything connected with The Jam STC

## WANTED

Write to: RECORD COLLECTOR BOX B 359

LEE SHERIDAN, Sweetest Tasting Candy Sugar Dream (7" DM373) STC  
MARTIN LEE, Cry Jose (Decca, 7", F13320) STC  
ABBACADABRA, Abbasalute Almighty (CD, ALMY CD1) STC  
BROTHERHOOD OF MAN, LPs, cassettes, CDs, photos etc. STC  
KELLY MARIE, Feels Like I'm In Love (Success, CD, LP) STC

## WANTED

Write to: RECORD COLLECTOR BOX B 361 Ger

VAN DER GRAAF GENERATOR PETER HAMMILL  
VAN DER GRAAF GENERATOR PETER HAMMILL  
Acetate, testpress, promo, BBC disc, anything rare, High price paid STC

## WANTED

Write to: RECORD COLLECTOR BOX B 418

ELVIS PRESLEY ELVIS PRESLEY ELVIS PRESLEY ELVIS PRESLEY  
ELVIS PRESLEY ELVIS PRESLEY ELVIS PRESLEY ELVIS PRESLEY  
BEATLES BEATLES BEATLES BEATLES  
BEATLES BEATLES BEATLES BEATLES  
Anything considered, anything considered STC

## WANTED

Write to: RECORD COLLECTOR BOX B 417

**VIDEO**  
SIOBHAN MAHER on 'Jojo's Holland Show' (early 90s) STC  
KINKY MACHINE on 'The Beat' (live TV show) STC  
NUMBERS 28 on 'The Tube' STC  
**VIDEO AND AUDIO**  
Live tapes by the Real People, Ooberman, Rialto and Kinky Machine STC

## WANTED

Write to: RECORD COLLECTOR BOX B 403

**KEITH PROWSE MUSIC (KPM) LPs**  
ALAN HAWKSHAW, Beat Incidental (LP, KPM 1043) STC  
A. HAWKSHAW, Music For A Young Generation (LP, KPM 1086) STC  
V/A, Metropolis (LP, KPM 1156) STC  
LIBRARY MUSIC LPs by Alan Hawkshaw And Brian Bennett STC  
THE MOHAWKS, The Champ LP (Pama) STC  
THE MOHAWKS, 45s on Pama and Pama Supreme labels STC  
RON SEXSMITH, Grand Opera Lane (cassette, Canada) STC  
D. CLARK 5, Instrumental (LP, Canada, Capitol, T6162) STC  
D. CLARK 5, If Somebody Loves You (LP, Columbia, SCX6437) STC  
VIC FLICK, Library Music LPs STC  
BARRY STROLLER, Library Music LPs STC  
RHET STOLLER, 45s, promos, acetates, 78s, anything! STC

## WANTED

Write to: RECORD COLLECTOR BOX B 395

LP MAE MCKENNA, Walk On Water (Transatlantic) STC  
LP HOST, Tryal (Aura, AUL728) STC  
CD THE RIVER WILD, film theme music STC  
7" HOST, Walk On Love (Aura, AUS144) STC  
7" CHRIS AND PAULINE ADAMS, any singles STC

## WANTED

Write to: RECORD COLLECTOR BOX B 362

7" FX, The South's Gonna Rise Again (Southern Rock) STC  
7" TUNNEL RUNNERS, Plastic Land (Sonic international) STC  
7" REVENGE, Our Generation (Loony) STC  
LP V/A, New Wave From The Heart (Planet) STC  
7" KESSLER JUGEND GMBH, School' Zem (Sweden) STC

## WANTED

Write to: RECORD COLLECTOR BOX B 376

RADIOHEAD, vinyl/CDs/memorabilia STC  
SHACK/PALE FOUNTAINS, vinyl/CDs/memorabilia STC  
STRAWBERRY SWITCHBLADE & RELATED, anything STC  
EVERYTHING BUT THE GIRL & RELATED, anything STC  
DOLLYMIXTURE, anything considered STC

## WANTED

Write to: RECORD COLLECTOR BOX B 409

THE ALOOF, Cover The Crime (LP) STC  
THE ALOOF, singles STC

## WANTED

Write to: RECORD COLLECTOR BOX B 363

**ANY ARTISTS**  
Tour programmes, posters STC  
Tickets, flyers STC  
Handbills, photos, mags STC  
Memorabilia STC

## WANTED

Write to: RECORD COLLECTOR BOX B 381

**UK/EQUIVALENT US/OTHER ISSUES, AS BELOW, GOOD AND BETTER.**  
45 ANDY ANDERSON, Johnny Valentine (US, Felsted?) STC  
45 BROOK BENTON, Million Miles From Nowhere (RCA/Vik, or on  
Camden , LP) STC  
LP JIM HALL, Aranjuez (Concord?) STC  
LP JIM HALL, Jazz Guitar (Vogue/Pacific Jazz) STC  
LP PETER PAUL & MARY, inc. Hurry Sundown (WB) STC  
45 MARTY ROBBINS, Stairway Of Love (Fontana/Columbia) STC  
45 RUSTY & DOUG, Love Me To Pieces (US, Hickory) STC  
LP SKYLINERS (Acet?) STC  
LP JOHNNY SMITH, inc. Walk Don't Run (Vogue/Pacific Jazz/Roost) STC  
LP JOHNNY SMITH, inc. Moonlight In Vermont (as above) STC  
LP DODIE STEVENS, Teenager/Southbay? (issued 1990s) STC  
45 WARNER BROS. STUDIO ORCH./M. STEINER, Susan Slade Theme  
(WB) STC

45/EP/LP The Song "Love In Portofino" (version by Fred Bertelmann,  
Dandies 45, Oriole/Italian); Guidance (EP/LP, Dunium/Italian);  
Edoardo Lucchina (EP, same) STC  
Mag "16" magazine, July, 1959, November, 1959 STC  
Mag "TEEN SCREEN", November, 1960 STC

## WANTED

Write to: RECORD COLLECTOR BOX B 369

7" ALWAYS, sung by any female singer (written by Irvin Berlin) STC  
7" SAM COOKE, Chain Gang STC

## WANTED

Write to: RECORD COLLECTOR BOX B 377

ROLLING STONES, LPs, coloured vinyl, STC  
memorabilia STC  
ROLLING STONES & BRIAN JONES, books STC  
THE WHO, LPs, books, memorabilia STC  
THE BEATLES, LPs, coloured vinyl, books STC  
THE AVENGERS, THE SAINT, books or anything STC

## PLEASE NOTE:

When replying to Wanted Ads you  
must put your NAME and ADDRESS  
on the back of each envelope.

**P.O. BOX NUMBERS ARE  
NOT ACCEPTABLE!**



25 YEARS AGO

25 YEARS AGO

# LOOKING BACK AT 1975

## Make me smile . . .

BY PETER DOGGETT AND OZ DHAMMI

### FEBRUARY

**F**ebruary 1975 was a good month for the record industry giant EMI. For four weeks, the top spot in the singles chart was held by two EMI acts.

Top musos Pilot followed up their catchy hit, "Magic", with the equally memorable "January", which must have struck a chord with those record buyers who were still suffering from the post-Christmas comedown.

On a more upbeat note, Steve Harley and Cockney Rebel followed close behind with the immortal "Make Me Smile (Come Up And See Me)".

Top glam rockers Slade had a lot to be proud of in February 1975. Their feature film, *Slade In Flame* premièred that month, and remains one of the great pop movies.

Meanwhile, back in the real world, Margaret Thatcher snatched the Tory leadership from Edward Heath, laying the foundations for the politics of the next 20 years or so . . .

### CHART-TOPPERS

**UK NO. 1 SINGLE:** "January" by Pilot (3 weeks); "Make Me Smile (Come Up And See Me)" by Steve Harley & Cockney Rebel (1 week)

**UK NO. 1 LP:** "Elton John's Greatest Hits" by Elton John (1 week); "His Greatest Hits" by Engelbert Humperdinck (3 weeks)

**US NO. 1 SINGLE:** "Laughter In The Rain" by Neil Sedaka (1 week); "Fire" by Ohio Players (1 week); "You're No Good" by Linda Ronstadt (1 week); "Pick Up The Pieces" by Average White Band (1 week)

**US NO. 1 SOUL SINGLE:** "Fire" by Ohio Players (1 week); "Happy People" by the Temptations; "I Belong To You" by Love Unlimited (1 week); "Lady Marmalade" by LaBelle (1 week)

**US NO. 1 COUNTRY SINGLE:** "City Lights" by Mickey Gilley (1 week); "Then Who Am I" by Charley Pride (1 week); "Devil In The Bottle" by T.G. Sheppard (1 week); "I Care" by Tom T. Hall (1 week)

**US NO. 1 LP:** "Elton John's Greatest Hits" by Elton John (1 week); "Fire" by Ohio Players (1 week); "Heart Like A Wheel" by Linda Ronstadt (1 week); "AWB" by Average White Band (1 week)

**US NO. 1 COUNTRY LP:** "City Lights" by Mickey Gilley (1 week); "Heart Like A Wheel" by Linda Ronstadt (3 weeks)

### COLLECTABLE BRITISH RELEASES THIS MONTH

Artist	Title	Current Mint Value
<b>SINGLES</b>		
BARBRA ACKLIN	Special Lovin' / You Give Him Everything (But I Give Him Love) (Capitol CL 15807)	£2.50
ALBATROSS	Darlin' / Band Played On (Mooncrest MOON 42)	£2.50
ALVIN'S HEARTBEAT	Chilli Willi (Parts 1 & 2) (Magnet MAG 24)	£2.50
BILL ANDERSON	Slippin' Away / Hush, Not A Word To Mary (MCA MCA 177)	£2.50
LYN ANDERSON	What A Man My Man Is / Everything Is Falling In Place (CBS CBS 3000)	£2.50
TONY ANGEL	Three Bells / Susannah In The Summer (Pye 7N 45436)	£2.50
MIKI ANTONY	Get Your Dancin' Shoes On / Schoolgirl (Bradley BRAD 7503)	£2.50
ANTON	Shot Down In Action / Mine All Mine (Spark SRL 1120)	£2.50
ARIEL	I'll Be Gone / Rock & Roll Scars (Harvest HAR 5093)	£2.50
ART	What's That Sound (For What It's Worth) / Flying Anchors (Island WIP 6224, reissue)	£6
ASLEEP AT THE WHEEL	Choo Choo Ch'Boogie / Our Names Aren't Mentioned (Epic EPC 3001)	£2.50
PETE ATKIN	I See The Joker / Sessionman's Blues (RCA RCA 2517)	£3
DAVID SEBASTIAN	You've Lost That Loving Feeling / Give Me Back That Old Familiar Feeling (Bulldog BD 1)	£2.50
BACH	Good Lovin' Gone Bad / Whisky Bottle (Island WIP 6223)	£3
BAD COMPANY	Loose Women / Danger Zone (Epic EPC 3122)	£2.50
RUSS BALLARD	Mr Bump Man / Somebody Help The Bigger Man (Buddah BDS 423)	£4
JACKEY BEAVERS	Between The Worlds / Light (withdrawn, Harvest HAR 5091)	£40
BE-BOP DELUXE	Letter From Miami / I Believe In You (Decca FR 13569)	£2.50
LORNA BENNETT	Such Sweet Music / Ship Of Memories (Surrey International SIT 505)	£2.50
ERLENE BENTLEY	Now I Lay Me Down To Sleep With You / If You Can't Do It That's All Right (Pye 7N 25672)	£2.50
BARBI BENTON	Shake Rattle & Roll / I'm Just A Man (Chess 6145 038)	£3
CHUCK BERRY	Don't Be Cruel / It's All Over (RAK RAK 198)	£2.50
MIKE BERRY	Fairy Tales / Arnold (Decca FR 13570)	50p
TONY BLACKBURN	Too Many Cookies In The Jar / Don't Let This Feeling Go (RSO 2090 154)	£3
BLUE	Young Americans / Suffragette City (RCA RCA 2523)	£4
DAVID BOWIE	Your Song / Always (Buk BU 3005)	£2.50
FREDDY BRECK	Just Wanna Be Around You / Endless Dreams (Polydor 2058 551)	£2.50
JULIAN BROOK	Little Town Flirt / One Kiss (RCA RCA 2528)	£2.50
BROTHERLY LOVE	Bingo / Saturday Night Is The Night For A Party (Pye 7N 45441)	£2.50
FAITH BROWN	Dial For Love / Love Lovin' You (GTO GT 14)	£3
POLLY BROWN	Rock Around The Clock / Susanne & Me (BBC BEEB 4)	£2.50
BUDDY	I Ain't No Mountain / Honey (MCA MCA 175)	£8
BUDGIE	Hanged Man / Contract Man (Polydor 2058 548)	£3
BULLET	Hurt So Good / Loving Is Good (Magnet MAG 23)	£3
SUSAN CADOGAN	Duke Of Earl (Parts 1 & 2) (Horse HOSS 68)	£3
CORNELL CAMPBELL	Warning / On Your Way Down (Anchor ABC 4037)	£4
CLARENCE CARTER	Child Of Love / No One Will Know (Tamla Motown TMG 938)	£4
CASTON & MAJORS	European Flowers Don't Grow In The USA / Country Woman (Live Wire SON 4005)	£2.50
CATS	Cry On My Shoulder, Elaine / One Day I'll Write A Book (DJM DJS 344)	£2.50
JIMMY CHERRY	Finger Pointers (Parts 1 & 2) (RCA APBO 0315)	£2.50
CHOICE FOUR	In The Midnight Hour / Funky Lady (Jet JET 751)	£8
CHOPYN	Night Owl / Stumble & Fall (Warner K 16465)	£2.50
ROSALIND CLARK	You're Gonna Love Yourself In The Morning / Brand New Day (Ember EMBS 339)	£2.50
ROY CLARK	Never Fall In Love Again / Hey Girl, Don't Bother Me (Horse HOSS 65)	£3
JOHNNY CLARKE	Summertime Blues / C'mon Everybody (United Artists UP 35796)	£2.50
EDDIE COCHRAN	Rock Me Again & Again / Wide Awake In A Dream (Polydor 2066 490)	£6
LYN COLLINS	Superman / It's As Good As You Make It (Tamla Motown TMG 930)	£3
THE COMMODORES	Department Of Youth / Cold Ethyl (p/s, Anchor ANC 1012)	£6
ALICE COOPER	Letter To A Teenage Bride / Love Letter (Charisma CB 246)	£2.50
PIERRE COUR	That Was My First Mistake / Ways Of A Woman (EMI EMI 2270)	£2.50
CHARLIE CRANE	The Message / Zion 1 (Alaska ALA 4, reissue)	£5
CYMANDE	There's Something About You Baby / You'd Have To Go Some (Epic EPC 3009)	£2.50
GLEN DALE	That's All Any Man Can Say / Scenes Of Sarah (Pye 7N 45450)	£2.50
PERRY DALY	Only Love Can Last Forever / Eugene Baby (EMI EMI 2261)	£2.50
SANDY DAVIS		



# 25 YEARS AGO

# 25 YEARS AGO

## NEWS HEADLINES

— John Lennon and Yoko Ono are reunited after a separation lasting almost 18 months.

— The unofficial Lennon album "Roots" is advertised via US TV commercials, prompting Capitol Records to rush-release their official version of the same record, "Rock'n'Roll", and to force the suspension of the ads.

— Boogie-woogie, R&B and jazz giant Louis Jordan, one of the best-selling artists of the 1940s, dies of a heart attack in Los Angeles, aged 66.

— Bob Welch quits Fleetwood Mac, though he promises to help with the production of their next album. To replace him, the band recruit two American musicians, Lindsay Buckingham and Stevie Nicks.

— Lou Reed's European tour is marked with violence, as Reed is struck on the head by a brick during his concert in Rome. That show is abandoned, as is the next concert in Frankfurt, Germany, when Reed apparently suffers "a nervous collapse". This second cancellation prompts another riot. Longterm Reed fans are more intrigued by Lou's decision to recruit former Velvet Underground guitarist Doug Yule into his band.

— Lindisfarne announce their intention to split after their current UK tour, with Alan Hull opting for a solo career while the other members plan to form new bands.

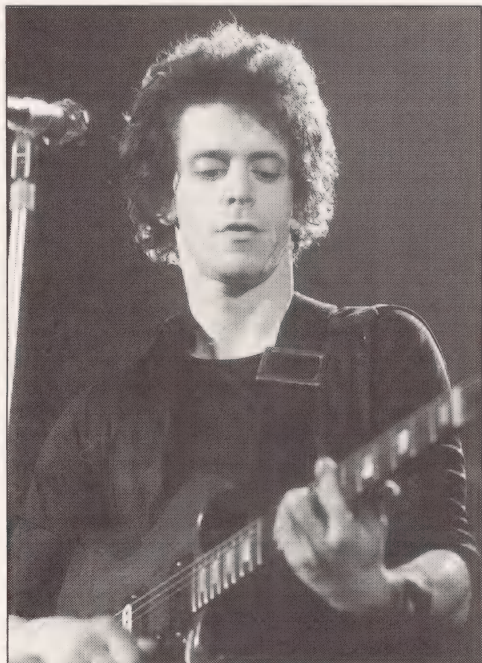
— 10cc leave Jonathan King's UK label to sign with Phonogram, who are preparing for the rush-release of an album, "The Original Soundtrack".

— Slade's movie, *Flame*, is premiered in London, watched by celebrities like Diana Dors and Lynsey De Paul.

— Al Stewart elects to leave Britain and make his home in America, where the "Past, Present And Future" album has made him a major star.

— Roger Daltrey and Ringo Starr begin shooting the Ken Russell movie, *Listzomania*.

— It is announced that the Rainbow Theatre in London will close as a rock venue after March 25th.



Lou Reed, hit by a brick in February 1975.

CHRIS DE BURGH  
LYNSEY DE PAUL  
MERLE DE SILVA  
THE DELLS

ANDY DESMOND  
NEIL DIAMOND  
CARL DOUGLAS  
DINO & SEMBELLO  
DISCO KID  
FATS DOMINO  
DONOVAN  
DINO DOUGLAS  
AL DOWNING  
LAMONT DOZIER  
DUCKS DE LUXE  
DORIS DUKE  
ASA DYMOND  
EARTHQUAKE  
EDDIE & ERNIE

DUANNE EDDY &  
THE REBELETES  
DAVE EDMUNDS

BOBBY ELLIS  
JOHN ENTWISTLE'S  
OX  
THE ETHIOPIANS  
ANDY FAIRWEATHER-  
LOW  
FALLENROCK  
THE FANTASTICS

JOSE FELICIANO  
FIRST CLASS  
MICHELLE FISHER  
FLEETWOOD MAC  
PETER FRANC  
FUGITIVES  
FUMBLE  
GEORDIE  
GERALDINE  
JIM GILSTRAP  
THE GOODIES  
GRAND FUNK  
RAILROAD  
OWEN GRAY  
AL GREEN  
JESSE GREEN  
GUESS WHO

BRIAN HALLIN  
ALBERT HAMMOND  
STEVE HARLEY &  
COCKNEY REBEL  
GEORGE HARRISON  
LEON HAYWOOD

HEADSTONE  
WALTER HEATH  
HELLO  
JIMMY HELMS  
HORSLIPS  
JOHN HOWARD  
THE I.G.'S  
INNER CIRCLE  
INNER SLEEVE  
NEIL INNES

GREGORY ISAACS  
ISLEY BROTHERS  
JABULA  
MILLIE JACKSON

JIMMY JAMES &  
VAGABONDS  
STEWART JASON  
THE JAVELLS  
ELTON JOHN BAND

JOHNNY JOHNSON &  
THE BANDWAGON  
KEVIN JOHNSON  
GLORIA KAYE  
KENNY  
KILBURN &  
THE HIGH ROADS  
KIMI & RITZ  
KINCADE  
CAROLE KING

Hold On / Sin City (A&M AMS 7148) ..... £6  
My Man & Me / Dancing On A Saturday Night (Jet JET 750) ..... £2.50  
Boy In The Band / Guilty (Creole CR 102) ..... £2.50  
Bring Back The Love / Learning To Love You Was Easy  
(Chess 6145 037) ..... £3  
So It Goes / She Can Move Mountains (Anchor KOS 2) ..... £4  
I've Been This Way Before / Reggae Strut (CBS CBS 3058) ..... £2.50  
Dancin' Jones / Jump The Canyon (A&M AMS 7146) ..... £3  
Roller Coaster / Guitar'd & Feather'd (Rak RAK 195) ..... £2.50  
Blueberry Hill / Walkin' To New Orleans (United Artists UP 35797, reissue) ..... £2.50  
Rock & Roll Soldier / Love Of My Life (Epic EPC 3037) ..... £3  
Blue Eyed Soul (Parts 1 & 2) (Pye 7N 45445) ..... £2.50  
I'll Be Holding On (Parts 1 & 2) (Chess 6145 036) ..... £4  
Let Me Start Tonight / I Wanna Be With You (Anchor ABA 4033) ..... £3  
I Fought The Law / Cherry Pie (RCA RCA 2531) ..... £5  
Little Bit Of Lovin' / Hey Lady (Contempo CS 2047) ..... £3  
Funky Monkey / Let's All Boogie Together (GTO GT 13) ..... £2.50  
Tall Order For A Short Guy / Mr Security (United Artists UP 35787) ..... £4  
I Can't Do It (I Just Can't Leave You) / Lost Friends  
(United Artists UP 35782) ..... £4

Play Me Like You Play Your Guitar / Blue Montana Sky (GTO GT 11) ..... £2.50  
I Ain't Never / Some Other Guy (Rockfield ROC 6) ..... £6

Up Park Camp / Verse 4 (Dragon DRA 1033) ..... £4

Mad Dog / Cell Number 7 (Decca FR 13567) ..... £8  
Knowledge Is Power / Power Version (Dragon DRA 1032) ..... £4

Mellow Down / Light Is Within (A&M AMS 7136) ..... £3  
Mary Anne / My World Begins And Ends With You (Capricorn 2089 011) ..... £3  
Is There A Doctor In The House / Tear Down Saturday Night  
(Bell BELL 1402) ..... £2.50  
Golden Lady / Virgo (RCA PB 10094) ..... £2.50  
What Became Of Me / Won't Somebody Help Me (UK UKR 90) ..... £2.50  
Patched Up Broken Heart / Already It's Too Late (Pye 7N 45428) ..... £2.50  
Heroes Are Hard To Find / Born Enchanter (Reprise K 14388) ..... £4  
Flag Of Convenience / At Home With You (Dawn DNS 1088) ..... £3  
Human Jungle / Don't Play That Song (Pye DDS 112) ..... £2.50  
Don't Take Love / So Long Marilyn (RCA RCA 2512) ..... £2.50  
Got To Know / Ride On Baby (EMI EMI 2226) ..... £2.50  
You / It's All For You (EMI EMI 2275) ..... £2.50  
Swing Your Daddy (Parts 1 & 2) (Cheslea 2005 021) ..... £2.50  
Funky Gibbon / Sick Man Blues (Bradley BRAD 7504) ..... £2.50

Some Kind Of Wonderful / Wild (Capitol CL 15805) ..... £3  
Bongo Natty / Look What You Done (Horse HOSS 64) ..... £4  
L-O-V-E (Love) / I Wish You Were Here With Me (London HLU 10482) ..... £3  
Go Away Dream / Dream Dub (Sunbeam 6121 600) ..... £2.50  
Dancin' Fool / Seems Like I Can't Live With You But I Can't Live  
Without You (RCA RCA 2502) ..... £2.50  
I Think I'll Get On A Train / Lady Please (Polydor 2058 549) ..... £2.50  
You're Running Out / Fountain Avenue (MUM MUMS 3045) ..... £2.50

Make Me Smile (Come Up & See Me) / Another Journey (EMI EMI 2263) ..... £3  
Dark Horse / Hari's On Tour (Express) (some in lyric p/s, Apple R 6001) ..... £10 / £4  
Believe Half Of What You Say / Day I Laid Eyes On You  
(20th Century BTC 2146) ..... £2.50  
Turn Your Head / Searching Light (EMI EMI 2274) ..... £2.50  
I Am Your Leader / Soul Mate (Buddah BDS 419) ..... £2.50  
Game's Up / Do It All Night (Bell BELL 1406) ..... £3  
Ragtime Girl / Romeo & Juliet (Pye 7N 45440) ..... £2.50  
King Of The Fairies / Sunburst (RCA RCA 2505) ..... £3  
Family Man / Missing Key (CBS CBS 3112) ..... £2.50  
Thank You Girl / Hang On To Me Baby (RCA RCA 2519) ..... £2.50  
Road Block / Forward Jah Jah Children (Trojan TR 7948) ..... £3  
Here We Go / Evil Woman (EMI EMI 2264) ..... £2.50  
What Noise Annoys A Noisy Oyster / Oo-Chuck-A-Mao-Mao  
(United Artists UP 35772) ..... £5  
Bad Da / Ad Dab (Attack ATT 8095) ..... £3  
Midnight Sky (Parts 1 & 2) (Epic EPC 3034) ..... £3  
Jabula Happiness / Baile — They Are Gone (Virgin VS 118) ..... £2.50  
(If Lovin' You Is Wrong) I Don't Want To Be Right / The Rap  
(Polydor 2066 536) ..... £5

You Don't Stand A Chance If You Can't Dance (Parts 1 & 2) (Pye 7N 45443) ..... £3  
Touch Of A Woman / All The Way With You (Rak RAK 197) ..... £2.50  
Loving You Is Easy / Only The Beginning (Pye 7N 45435) ..... £2.50  
Philadelphia Freedom / I Saw Her Standing There (featuring John Lennon  
and the Muscle Shoals Horns) (p/s, DJM DJS 354) ..... £8

Honey Bee / I Don't Know Why (EMI International INT 507) ..... £2.50  
Bonnie Please Don't Go / Takin' The Long Road Home (UK UK R 89) ..... £2.50  
My My Honeycomb / Runnin' So Fast (EMI EMI 2266) ..... £2.50  
Fancy Pants / I'm A Winner (RAK RAK 197) ..... £2.50

Crippled With Nerves / Huffity Puff (Dawn DNS 1102) ..... £5  
I Was In Love With Danny / Pseud's Corner (Epic EPC 3018) ..... £2.50  
Bayou Boy / Who Am I? (Penny Farthing PEN 863) ..... £2.50  
Nightingale / You're Something New (Ode ODS 66106) ..... £3





*Slade in an amusing photo opportunity at the premiere of their film, Slade In Flame. Fire engine, flame, get it?*

JONATHAN KING  
WAYNE KING  
MAC & KATIE KISSOON  
THE KNEES  
CHARLIE KULIS  
BIG PETE LANCASTER  
THE LEMON PIPERS  
SAM LENO  
LINDA LEWIS  
RAMSEY LEWIS with  
EARTH, WIND & FIRE  
LIEUTENANT PIGEON  
LITTLE FEAT  
LOCO  
LONDON STRING  
CHORALE  
LOVE COMMITTEE  
LOVE MACHINE  
LOVE SOUNDS  
MAGNUM  
MAHAVISHNU  
ORCHESTRA  
BATTI MAMZELLE  
MANHATTAN  
MARCO  
MARK TWO  
DAVID MARTIN  
THE MARVELETTES  
GILLY MASON BAND  
MATCHBOX  
MILT MATTHEWS  
PAUL McCARTNEY  
& WINGS  
MARJORIE McCOY  
THE McCOYS  
MAUREEN McGOVERN

HERB McQUAY  
MELANIE

MERLIN

Free Man In Paris / True Story Of Molly Malone (UK UK 88) ..... £2.50  
Cumana / Caribbean Rhapsody (EMI EMI 2265) ..... £2.50  
Love Will Keep Us Together / I'm In Heaven (Young Blood YB 1060) ..... £3  
Day Tripper / Slow Down (United Artists UP 35773) ..... £20  
Runaway / When I See Her (Pye 7N 25673) ..... £2.50  
Chain Gang / Judy (GTO GT 12) ..... £2.50  
Green Tambourine / Jelly Jungle (Buddah BDS 422, reissue) ..... £2.50  
Ordinary Man / Let It Rain (Anchor ANC 1010) ..... £2.50  
(Remember The Days Of ) The Old Schoolyard / Cordon Blues (Bell BELL 1405) £2.50  
Hot Doggit / Tambura (CBS CBS 3033) ..... £3  
I'll Take You Home Again Kathleen / Big Butch Baby (Decca F 13486) ..... £3  
Dixie Chicken / Oh Atlanta (Warner K 16524) ..... £3  
At The Local Dance / Man (BAS F BA 1014) ..... £2.50  
Galloping Home / Vicky (Polydor 2058 280) ..... £2.50  
One Day Of Peace / One Dozen Roses (Philadelphia PIR 3035) ..... £3  
Poor Side Of Town / Shoot Your Best Shot (Bradley BRAD 7506) ..... £2.50  
Ebb Tide / Sounds Of Love (Pye 7N 45437) ..... £2.50  
Sweets for My Sweet / Movin' On (CBS CBS 2959) ..... £40  
Can't Stand Your Funk / Eternity's Breath Part 1 (CBS CBS 3007) ..... £4  
Get Out Of My Way / I See The Light (Cube BUG 54) ..... £3  
Don't Take Your Love / Day The Robin Sang To Me (CBS CBS 2999) ..... £3  
I'm Coming Home / I'm Coming Home Again (Torpedo TOR 33) ..... £3  
Going Away Today / Have Friends Will Travel (Cube BUG 55) ..... £2.50  
I'm Just Mad About You Jean / Days (DJM DJS 347) ..... £2.50  
When You're Young And In Love / Day You Take One  
(Tamla Motown TMG 939) ..... £4  
Great Male Robbery / I'm Saving All My Love (Bell BELL 1401) ..... £2.50  
Rock & Roll Band / Born To Rock & Roll (Dawn DNS 1104) ..... £4  
All These Changes / When Kids Rule The World (London HLF 10479) ..... £2.50  
Sally G / Junior's Farm (Apple R 5999, A and B sides reversed, demo only) ..... £75  
Time Is Such A Funny Thing / Shining All Along (Capitol CL 15811) ..... £2.50  
Hang On Sloopy / Fever (London HLM 10480, reissue) ..... £4  
We May Never Love Like This Again / Until It's Time For You To Go  
(20th Century BTC 2158) ..... £2.50  
Runnin' Away From You / Storm Clouds (Bell BELL 1398) ..... £2.50  
You're Not A Bad Ghost, Just An Old Song / Monongahela River  
(Neighbourhood NBH 2994) ..... £2.50  
What A Funny Way To Fall In Love / Rock & Roll Express  
(CBS CBS 3021) ..... £2.50

## UK TOP 40 NEW ENTRIES

**THE ARROWS:** My Last Night With You  
**AVERAGE WHITE BAND:** Pick Up The Pieces  
**BACHMAN TURNER OVERDRIVE:** Roll On Down  
The Highway  
**HAMILTON BOHANNON:** South African Man  
**THE DRIFTERS:** Love Games  
**RUPIE EDWARDS:** Lego Skanga  
**FOX:** Only You Can  
**STEVE HARLEY & COCKNEY REBEL:** Make Me  
Smile (Come Up And See Me)  
**JOHN LENNON:** #9 Dream  
**GARY LEWIS & THE PLAYBOYS:** My Heart's  
Symphony  
**BARRY MANILOW:** Mandy  
**MUD:** The Secrets That You Keep  
**DEAN PARRISH:** I'm On My Way  
**SUZI QUATRO:** Your Mama Won't Like Me  
**CHARLIE RICH:** We Love Each Other  
**TELLY SAVALAS:** If  
**SHIRLEY & COMPANY:** Shame Shame Shame  
**SHOWADDYWADDY:** Sweet Music  
**TITO SIMON:** This Monday Morning Feeling  
**SLADE:** How Does It Feel  
**ALVIN STARDUST:** Good Love Can Never Die  
**SUPERTRAMP:** Dreamer  
**SYREETA:** Your Kiss Is Sweet  
**THE TRAMPS:** Sixty Minute Man  
**FRANKIE VALLI:** My Eyes Adored You



## 25 YEARS AGO

— BBC2's arts programme, *Second House*, transmits a special based around the Fairport Convention album "Babbacombe Lee".

— Robin Trower's UK tour establishes him as a major concert attraction, with sell-out audiences all over the country. *Melody Maker* don't hedge their bets, placing him on the cover of one issue under the banner headline: "SUPERSTAR!".

— Leo Sayer co-opts the Chris Stainton Band as his back-up crew for future live appearances.

— Journey, a band made up of former members of Santana, release their debut album on Columbia Records.

— Hawkwind cancel most of the dates on their UK tour, pleading "exhaustion".

— Paul McCartney is said to have offered to produce the next Toots & the Maytals album, and to have invited the reggae band to be the support act on his forthcoming world tour.

— Elvis Presley is hospitalised in Memphis with weight and liver problems, forcing the postponement of a planned season in Las Vegas.

— Frank Sinatra sets a new record for high ticket pricing, charging \$40 a seat for his concerts at Caesar's Palace in Las Vegas.

— Jimi Hendrix's estate takes legal action to force the withdrawal of four unofficial albums, "Roots Of Hendrix", "Rare Hendrix", "The Genius Of Jimi Hendrix" and "The Moods Of Jimi Hendrix".

— Charlie Gillett's history of Atlantic Records, *Making Tracks*, is published by W.H. Allen. Meanwhile, former Columbia and current Arista boss Clive Davis publishes his autobiography, *Clive: Inside The Record Business*.

— Margaret Thatcher, the new leader of the Conservative Party, attacks the Labour government for its policy of high taxation, which she says is driving British talent abroad. "Everybody should be encouraged to stay in Britain," she says, "even pop stars".

### PRESS BITES

**STEVE HARLEY & COCKNEY REBEL:** "Make Me Smile" — A crucial single for Steve, in the light of his recent flop, which has made his rantings and modest predictions a sick joke. Wisely he's laid off the Ferry/Bowie imitations to a certain extent. The vocals are still excruciatingly stylised, and if anything, that's what'll bring it down, for the song — a strongly Dylanish, tuneful thing — isn't bad. It'll be tight, but it's a likely hit.

**NILSSON:** "Save The Last Dance For Me" — Help! Harry Nilsson — one of the world's grossly boring and disgustingly overrated artists — tortures and decapitates a great pop song that never hurt anyone. Whatever atrocities perpetrated by people like John Denver pale in comparison with this maudlin piece of pig's trotter. A strong argument could be made for this being the worst single of all time.

**WINGS:** "Sally G" — Genial young Paulie has gone all country on us, laying out a charming, carefree little piece. Ringo will like it, even if it does sound like an ad for Kentucky Fried Chicken. Apple are being a bit optimistic, for this has already been out with "Junior's Farm", now relegated to the B-side, and it didn't exactly change the world.

**BOB MARLEY & THE WAILERS:** "Natty Dread" — Bob Marley returns with what may prove to be yet another fruitless attempt to

**MIGHTY CLOUDS OF JOY**  
**MIKI & GRIFF**  
**MILK 'N' COOKIES**  
**MILLICAN & NESBITT**  
**THE MIRACLES**

**BOBBY MOONE**  
**TIM MOORE**  
**DERRICK MORGAN**  
**DERRICK MORGAN**  
**JERRY MORRIS**  
**MUD**  
**TOM NEWTON**  
**OLIVIA NEWTON-JOHN**  
**NITTY GRITTY**  
**DIRT BAND**  
**MEL NIXON**  
**PETE ODEN**  
**OHIO EXPRESS**  
**MIKE OLDFIELD**

**JOHNNY OTIS**  
**TOMMY OVERSTREET**  
**AUGUSTUS PABLO**

**D. C. PALMER**  
**PAPER LACE**

**PHILLY DEVOTIONS**  
**PHILLY SOUND /**  
**FANTASTIC JOHNNY C**  
**GENE PITNEY**  
**PLASTIC PENNY**  
**PRELUDE**  
**BILLY PRESTON**  
**THE POODLES**  
**THE PROTECTORS**  
**PRYDE PIPERS**  
**RAIN**  
**RAMMALAMMA**  
**RANDY PIE**  
**MIKE REID**  
**REMEMBER THIS**  
**REUNION**  
**CHARLIE RICH**

**JACKIE ROBINSON**  
**ROCK BOTTOM**  
**ROCKIN' BERRIES**  
**LINDA RONSTADT**

**DIANA ROSS**  
**ROSKO &**

**THE ROSKETTES**  
**BOB ROWE**  
**THE RUBETTES**  
**RUFUS**  
**TODD RUNDGREN**  
**SADISTIC MIKA BAND**  
**BOB SARGEANT**  
**TELLY SAVALAS**  
**JIMMY SCOTT**  
**NEIL SEDAKA**  
**SEVENTH WONDER**  
**SHANE**

**PETER SHELLEY**  
**JEAN SHEPARD**

**SHOWADDYWADDY**  
**ERNIE SIGLEY &**  
**DENISE DRYSDALE**  
**SILVER BIRD**  
**CONVENTION**  
**SAMANTHA SINCLAIR**  
**DOOLEY SILVERSPORN**  
**PETER SKELLERN**  
**SLADE**  
**HURRICANE SMITH**  
**PHOEBE SNOW**  
**SON OF A GUN**  
**GEORGE SOULE**

**CHRIS SPEDDING**  
**BARRINGTON SPENCE**  
**SPLINTER**  
**JIM STAFFORD**  
**JOE STAMPLEY**

## 25 YEARS AGO

**Mighty Clouds Of Joy / Everything Is Going Up** (Anchor ABC 4036) ..... £4  
**World Needs A Melody / Before This Day Is Done** (Pye 7N 45438) ..... £2.50  
**Little Lost & Innocent / Good Friends** (Island WIP 6222) ..... £4  
**Each Time I Fall / Do You Remember** (Pye 7N 45448) ..... £2.50  
**Where Are You Going To My Love / Up Again** (Tamla Motown TMG 940) ..... £2.50  
**Bouncin' Back / We'll Get It On** (CBS CBS 2955) ..... £2.50  
**Fool Like You / Aviation Man** (Mooncrest MOON 41) ..... £2.50  
**Black Superman (Muhammed Ali) (Parts 1 & 2)** (Horse HOSS 67) ..... £3  
**Rasta Don't Fear (Parts 1 & 2)** (Horse HOSS 66) ..... £3  
**Nyah Nyah (Parts 1 & 2)** (Horse HOSS 71) ..... £3  
**Secrets That You Keep / Still Watching The Clock** (p/s, Rak RAK 194) ..... £7  
**Sad Sing / Ali's Got A Broken Bone** (Virgin VS 120) ..... £2.50  
**Have You Never Been Mellow / Water Under The Bridge** (EMI EMI 2271) ..... £2.50

**Battle Of New Orleans / Buy For Me The Rain** (United Artists UP 35766) ..... £4  
**Ev'ry Little Beat Of Your Heart / Soul Sleeper** (Alaska ALA 26) ..... £4  
**Lady Of The Country / To Take A Bird Like You** (Pye 7N 45442) ..... £2.50  
**Yummy Yummy Yummy / Chewy Chewy** (Buddah BDS 416) ..... £4  
**Don Alfonso (with David Bedford) / In Dulci Jubilo (For Maureen)** (p/s rumoured to exist, Virgin VS 117) ..... £100+ / £12  
**Willie & The Hand Jive / Harlem Nocturne** (Bulldog BD 2) ..... £4  
**If I Miss You Again / Welcome To My World Of Love** (Ember EMBS 341) ..... £2.50  
**King Tubby Meets The Rockers Uptown / Baby I Love You So** (Island WIP 6226) ..... £5  
**Maybe I'm Amazed / Babushka** (Polydor 2058 555) ..... £2.50  
**Hitchin' A Ride '75 / Love -You're A Long Time Coming** (Bus Stop BUS 1024) ..... £2.50  
**I Just Can't Say Goodbye (Parts 1 & 2)** (CBS CBS 3042) ..... £2.50

**Waitin' For The Train / Don't Depend On Me** (Island USA 008) ..... £2.50  
**Trans-Canada Highway / Take Me Tonight** (Bronze BRO 14) ..... £4  
**Everything I Am / No Pleasure Without Pain** (DJM DJS 353) ..... £2.50  
**Fly / Rock Dreams** (Dawn DNS 1100) ..... £2.50  
**Struttin' / You Are So Beautiful** (A&M AMS 7145) ..... £4  
**Chicago Box Car (Boston Back) / Love & Sorrow** (Private Stock PVT 9) ..... £2.50  
**Loretta / Jump The Sidewalk** (Live Wire SON 4004) ..... £2.50  
**We Love You Superstar / Plaisir d'Amour** (EMI EMI 2267) ..... £2.50  
**Rock Is Dead / Life Passes By** (Bradley BRAD 7505) ..... £4  
**Roll It Over / Can't You Feel It** (Private Stock PVT 10) ..... £2.50  
**Highway Driver / Sightseeing Tour** (Polydor 2041 549) ..... £2.50  
**The Ugly Duckling / Your Kind Of Love** (Pye 7N 45434) ..... £2.50  
**Rock & Roll Revival / Over & Over Again** (Penny Farthing PEN 862) ..... £2.50  
**Disco-Tekin / Goodstuff** (RCA RCA 2520) ..... £2.50  
**She Called Me Baby / Ten Dollars & A Clean White Shirt** (RCA RCA 2532) ..... £4  
**In My Life (Parts 1 & 2)** (Horse HOSS 69) ..... £3  
**It's All Over / Horoscope** (RCA RCA 2506) ..... £2.50  
**Black Gold / Eve** (Pye 7N 45439) ..... £2.50  
**You're No Good / I Can't Help It (If I'm Still In Love With You)** (Capitol CL 15804) ..... £5  
**Sorry Doesn't Always Make It Right / Together** (Tamla Motown TMG 941) ..... £4

**Jive / Roskettes** (Private Stock PVT 7) ..... £2.50  
**Red Arrow / Karen** (EMI EMI 2254) ..... £2.50  
**I Can Do It / If You've Got The Time** (State STATE 1) ..... £2.50  
**Stop On By / Rufusized** (Anchor ABC 4038) ..... £4  
**Wolfman Jack / Breathless** (Bearsville K 15519) ..... £2.50  
**Suki Suki Suki / Sumie No Kuni E** (Harvest HAR 5092) ..... £2.50  
**First Starring Role / It's So Hard To Be Alive** (RCA RCA 2507) ..... £2.50  
**If / You & Me Against The World** (MCA MCA 174) ..... £2.50  
**We All Need A Hero / Madeline** (Deram DM 425) ..... £2.50  
**Queen of 1964 / Solitaire** (Polydor 2058 546) ..... £3  
**For The Good Times (Parts 1 & 2)** (Contempo CS 2041) ..... £2.50  
**Why Do Lovers Break Each Others' Hearts / Dear Father, Dear Mother** (RCA RCA 2521) ..... £2.50  
**Love Me Love My Dog / My Sweet Deutsche Friend** (Magnet MAG 22) ..... £2.50  
**Tips Of My Fingers / Bright Lights & Country Music** (United Artists UP 35790) ..... £2.50  
**Sweet Music / Windows** (Bell BELL 1403) ..... £2.50

**Hey Paula / Until The End Of Time** (Live Wire SON 4003) ..... £2.50  
**Save Me (Parts 1 & 2)** (Magnet MAG 26) ..... £2.50  
**99 Ways / Top Of The World** (Pye 7N 45456) ..... £2.50  
**Bump Me Baby (Parts 1 & 2)** (Seville SEV 1002) ..... £2.50  
**Hold On To Love / Too Much I'm In Love** (Decca F 13568) ..... £2.50  
**How Does It Feel / So Far So Good** (p/s, Polydor 2058 547) ..... £5  
**Nice To See You / Would It Be Right** (EMI EMI 2262) ..... £2.50  
**Poetry Man / Neither Or Both** (A&M AMS 7147) ..... £2.50  
**La Maison de L'Amour / All Smoke & No Fire** (RCA RCA 2526) ..... £2.50  
**Get Involved / Everybody's Got A Song To Sing** (United Artists UP 35771) ..... £8  
**My Bucket's Got A Hole In It / I Can't Boogie** (Island WIP 6225) ..... £4  
**Let Locks Grow / Natty Locks** (Horse HOSS 70) ..... £4  
**Drink All Day / Haven't Got Time** (A&M AMS 5501) ..... £2.50  
**Your Bulldog Drinks Champagne / Real Good Time** (MGM 2006 485) ..... £2.50  
**Take Me Home To Somewhere / Try A Little Tenderness** (Ember EMBS 340) ..... £2.50



# 25 YEARS AGO

# 25 YEARS AGO

RINGO STARR  
STARRY EYED &  
LAUGHING  
SIMON STOKES  
STRAY  
STRING DRIVEN THING  
STYX  
BILLY SWAN  
SWARBRIGG  
SWEET LITTLE BUNTY  
SWINGLE II  
T'N'T  
LORD TANAMO  
TAVARES  
CHARLIE THOMAS

RICHARD & LINDA  
THOMPSON  
THE THREE DEGREES  
MARGO THUNDER  
SIMON TOWNSHEND  
MARY LOU TURNER  
THE TREMELOES  
VELVET GLOVE  
THE VIBRATIONS  
LES WALKER  
MAX WALL  
JERRY WALSH  
CARL WAYNE  
JIM WEATHERLEY  
LENNY WELCH  
BARRY WHITE  
WHITEHORN  
CHILLI WILLI & THE  
RED HOT PEPPERS  
PIP WILLIAMS  
NANCY WILSON  
BILL WITHERS  
WISHBONE ASH  
POPCORN WYLIE  
YETTIES  
FRANCES YIP  
PAUL YOUNG  
LENA ZAVARONI  
ZIG-ZAG

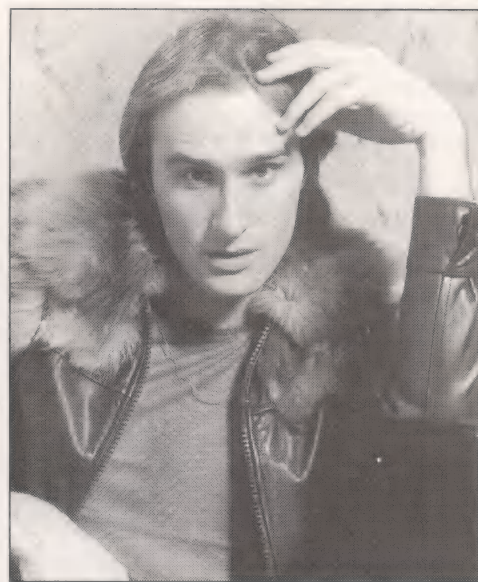
THE BACHELORS  
BACHMAN-TURNER  
OVERDRIVE  
DAVID BAILEY  
CILLA BLACK  
JIMMY BUFFETT  
ERIC BURDON BAND  
SAMMY CAHN  
THE CHI-LITES  
GENE CLARK  
BILLY CONNOLLY  
DON COVAY  
DADAWAH  
LYNSEY DE PAUL  
THE DELLS  
DONOVAN  
LAMONT DOZIER  
DR FEELGOOD  
THE DRIFTERS  
BOB DYLAN

THE EVERLY  
BROTHERS  
FUMBLE  
GRAND FUNK  
RAILROAD  
CLAIRE HAMILL  
ALBERT HAMMOND  
ANITA HARRIS  
GEORGE HARRISON  
IF  
JACK JONES  
KISS  
CLEO LAINE  
ROBERT LAMM  
BRENDA LEE  
SAM LENO  
MANCHESTER UNITED  
FOOTBALL TEAM  
DAVE MASON  
JESSIE MATTHEWS

Snookeroo / Oo-wee (Apple R 6004)	£4
Nobody Home / Closer To You Now (CBS CBS 3036)	£2.50
Captain Howdy / I Fell For Her, She Fell For Him (Casablanca CBX 506)	£2.50
Precious Love / Recover (Dawn DNS 1101)	£2.50
Overdrive / Timpani For The Devil (Charisma CB 247)	£2.50
Lady / Children Of The Land (RCA RCA 2518)	£4
I'm Her Fool / I'd Like To Work For You (Monument MNT 3057)	£2.50
That's What Friends Are For / Love Is (MCA MCA 179)	£7
I (Who Have Nothing) / Oh Me, Oh My (Ackee ACK 540)	£5
Entertainer / Windmills Of Your Mind (CBS CBS 3110)	£2.50
Whip Your Loving On Me / Night Train (Bulldog BD 3)	£2.50
Got To Have You Baby (Parts 1 & 2) (Trojan TR 7950)	£3
Remember What I Told You To Forget / My Ship (Capitol CL 15809)	£4
I'm Gonna Take You Home / Run, Run, Roadrunner (Surrey International INT 506)	£10
Hokey Pokey / I'll Regret It In The Morning (Island WIP 6220)	£4
Sugar On Sunday / Maybe (Pye 7N 25671)	£6
Expressway To Your Heart / Hush Up Your Mouth (Capitol CL 15808)	£5
When I'm A Man / I Wonder Who She'll Be (Warner K 16503)	£2.50
Come On Home / Tomorrow (MCA MCA 173)	£2.50
Someone Someone / My Friend Delaney (DJM DJS 348)	£4
Bells of The Mission / Oldham Market Day (Fresh 6121 118)	£2.50
Compromise / I'm Sorry (United Artists UP 35781)	£2.50
Whatever Mood You're In / Roadmaster (Retreat RTS 258)	£2.50
Why Should I Care / Devil Bomb (DJM DJS 352)	£4
Lady / Longfellow Serenade (EMI International INT 509)	£2.50
Way Back In The Fifties / Candy (Polydor 2058 527)	£2.50
I'll Still Love You / My First Day Without Her (Buddah BDS 424)	£2.50
When There's No Such Thing As Love / The Minx (Mainstream MSS 307)	£5
What Am I Gonna Do With You (Parts 1 & 2) (20th Century BTC 2177)	£4
Makin' It Funky / Mama Said (Philips 6006 440)	£2.50
Breathe A Little / Friday Song (Mooncrest MOON 40)	£2.50
Hey Mr Record Man / Nightmare (RCA RCA 2511)	£2.50
You're As Right As Rain / There'll Always Be Forever (Capitol CL 15810)	£4
Heartbreak Road / Ruby Lee (Sussex SXX 7)	£2.50
Silver Shoes / Persephone (MCA MCA 176)	£5
Funky Rubber Band (Parts 1 & 2) (Tamla Motown TMG 932)	£2.50
Bandy Bertha's Birthday / One Morning in May (Argo AFW 120)	£2.50
Make My Life A Little Bit Brighter / Someday (EMI EMI 2268)	£2.50
You're Such A Pretty Thing / Please Help Me Down (CBS CBS 3017)	£2.50
You're Breaking My Heart / You're Never Too Old To Be Young (Philips 6006 445)	£2.50
Keep On Bumpin' / Sleeping Blue Nights (Magnet MAG 17)	£2.50

## ALBUMS

Singalong (Philips 9109 201)	£5
Bachman-Turner Overdrive (Mercury 6499 509)	£8
As Other People See Me (Rediffusion Gold Star 1525)	£8
Cilla Sings A Rainbow (Sounds Superb 90062, reissue)	£5
A.I.A (Anchor ABCL 5065)	£8
Sun Secrets (Capitol EST 11359)	£10
Excerpts From The Sammy Cahn Songbook (RCA LRLI 5079)	£5
Give More Power To The People (Brunswick BRLS 3011)	£8
No Other (Asylum SYL 9020)	£10
Cop Yer Whack For This (Polydor 2383 310)	£8
Hot Blood (Mercury 9100 010)	£10
Dadawah (Trojan TRLS 103)	£8
Taste Me, Don't Waste Me (Jet JETLP 7)	£5
The Mighty Mighty Dells (Chess 9109 100)	£10
7-Tease (Epic EPC 69104)	£8
Black Bach (Anchor ABCL 5096)	£10
Down By The Jetty (United Artists UAS 29727)	£10
The Drifters Story (Atlantic K 40565)	£10
Blood On The Tracks (CBS CBS 69097, orange label, red inner with painting, or liner notes on rear sleeve)	£10
The Everly Brothers (Camden CDS 1142)	£8
Poetry In Lotion (RCA RCA SF 8403)	£10
All The Girls In The World Beware (Capitol EST 11356)	£10
Stage Door Johnnies (Konk KONK 101)	£12
Albert Hammond (Mum MUMS 80026)	£10
Anita Is Peter (Pye GH 590)	£5
Dark Horse (Apple PAS 10008)	£6
Tea Break Over — Back On Your 'Eads (Gull GULL 1007)	£8
With Love From (2LP DPS 2038)	£8
Kiss (Casablanca CBC 4004)	£18
Beautiful Thing (RCA SF 8398)	£8
Skinny Boy (CBS CBS 80359)	£8
Now (MCA MCF 2593)	£8
Ordinary Man (Anchor ANCL 2002)	£8
United, Manchester United (Penny Farthing PAGS 532)	£5
Dave Mason (CBS CBS 80360)	£8
Over My Shoulder (Eclipse ECM 2168)	£8



Steve Harley, minus Cockney Rebel.

move grass-roots reggae into a wider market. The quality has never been in doubt, but the general public seems singularly determined to bypass the genuine in reggae in favour of the more diluted approach. Marley ought to have a string of hit singles in embryo form here. The songs are excellent, except for "No Woman No Cry", a half-assed and overly pretty thing. But rock history proves that some artists are simply too good to make it. Bob Marley, I fear, is one of them.

**PETER HAMMILL:** "Nadir's Big Chance" — Hammill has described this as his punk rock album. Unfortunately it fails, both lyrically and musically. The songs lack both the manic instrumental drive or the incisive lyrics of the punk genre. The only concession is that most of the tracks are around the three-minute format, at which the MC5 at their best excel.

**JOHN LENNON:** "Rock'n'Roll" — Only a full-blown egomaniac would dare to record an album of 50s teen classics, call it "Rock'n'Roll" and emblazon the title across the back cover in red neon. John Lennon can get away with practically anything, but this time he just misses out. The album was undoubtedly conceived in a spirit of fun, as well as admiration, but communicates little more than John's indulgence in his own trip. Certainly it doesn't provide a fresh perspective on songs like "Be-Bop-A-Lula", "Rip It Up" and "Ready Teddy" in the way that Billy Swan has reinvented "Don't Be Cruel". The tomb-like quality to the vocal begins to deaden the roughcut appeal, and the album suffers from being too uniform in sound. This time he stacks the odds against himself.

## THOSE WERE THE DAYS . . .

by Keith Badman

### NEWS:

#### Tuesday 4th

Edward Heath resigns after Margaret Thatcher's shock 139-119 victory in the first ballot of Tory MPs for the leadership of the party.

#### Friday 14th

The death of the recently knighted, British born US author of the Jeeves novels, Sir Pelham Grenville Woodhouse is announced.



**Wednesday 26th**

MPs approve a £420,000 rise in the Civil list by a majority of 337.

**Friday 28th**

At Moorgate Station, the 8:37am tube train from Drayton Park crashes into the end of a dead end tunnel, killing the 56 year-old driver Leslie Newson and 34 passengers. All day, teams of doctors and firemen wrestled with the wreckage in the dust and heat, attempting to reach those still alive.

**TELEVISION:****Thursday 6th:**

Thames/ITV:

6:35pm — The Midlands-based soap opera *Crossroads*, starring Noele Gordon.

7:00pm — The American science fiction series *Six Million Dollar Man*, starring Lee Majors.

8:00pm — The politically incorrect comedy series, *Love Thy Neighbour*, starring Jack Smethurst and Rudolph Walker.

9:00pm — The tough UK police drama series *The Sweeney*, starring John Thaw and Dennis Waterman.

**FILM:**

Charlton Heston, Karen Black and George Kennedy in the disaster movie sequel, *Airport 1975*

Albert Finney, Lauren Bacall and Ingrid Bergman in Sidney Lumet's version of the Agatha Christie thriller, *Murder On The Orient Express*.

**SPORT:****Saturday 1st:**

Football League Division One:

Arsenal 2 Liverpool 0

Everton 1 Tottenham Hotspur 0

Football League Division Two:

Blackpool 3 Sunderland 2

Bristol City 1 Manchester United 0

**TOP OF THE POPS:**

BBC1, Thursday 13th February

(Transmitted between 7:20 and 7:59pm, and videotaped at the BBC TV Centre, Wood Lane, London on Wednesday 12th February)

This week's show, hosted by Noel Edmonds, and produced by Robin Nash, features performances by:

- Alvin Stardust — "Good Love Can Never Die"
- Love Unlimited — "It May Be Winter Outside" (BBC-shot 16mm film, featuring cameos by Barbara Wise and Kelly Varney)
- Mud — "The Secrets That You Keep"
- Frankie Valli — "My Eyes Adored You" (the first transmission of film supplied by Private Stock)
- Fox — "Only You Can"
- Queen — "Now I'm Here" (repeat of videotape insert first transmitted on *TOTP* on 16th January)
- Rupie Edwards — "Leggo Skanga"
- Steve Harley & Cockney Rebel — "Come Up And See Me (Make Me Smile)" (repeat of videotape insert first transmitted on *TOTP* on 30th January)
- Billy Swan — "I'm Her Fool"
- The Arrows — "My Last Night With You"
- The Carpenters — "Please Mr. Postman" (danced to by Pan's People)
- Billy Wright — "Shoorah! Shoorah!"
- Pilot — "January" (No.1)  
(Play out — "Shame, Shame, Shame" by Shirley & Company)

This show no longer exists in the BBC VT library.



Noosha Fox, the sultry singer of sexy popsters, Fox — and she was (a fox, that is).

**BRIAN MAXINE**  
**MIDDLE OF THE ROAD**  
**THE MILLS**  
BROTHERS  
**ESSRA MOHAWK**  
**ANNE MURRAY**  
**NEW RIDERS OF**  
**THE PURPLE SAGE**  
**ORIGINAL**  
**SOUNDTRACK**  
**ORIGINAL**  
**SOUNDTRACK**  
**ORIGINAL**  
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**ORIGINAL**  
**SOUNDTRACK**  
**THE OSMONDS**  
**PHILIP & VANESSA**  
**POCO**  
**ELVIS PRESLEY**  
**RAMASES**  
**JIM REEVES**  
**CHARLIE RICH**  
**CHARLIE RICH**  
**LINDA RONSTADT**  
**RUFUS**  
**RUSH**  
**NEIL SEDAKA**  
**THE SHADOWS**  
**SHORTWAVEBAND**  
**STACKRIDGE**  
**STATUS QUO**  
**BILLY SWANN**  
**TAVARES**  
**THREE DOG NIGHT**  
**T-REX**  
**VARIOUS ARTISTS**  
**VARIOUS ARTISTS**  
**JOE WALSH**  
**CLIFFORD T WARD**  
**HOWARD WERTH**  
**& THE MOONBEAMS**  
**JOHNNY WINTER**  
**BOBBY WOMACK**  
**BOBBY WRIGHT**

**Ribbon of Stainless Steel** (Columbia SCX 6575) ..... £5  
**Great Hits** (Camden CDS 1141) ..... £4  
**The Mills Brothers** (MCA MCFM 2589) ..... £5  
**Essra Mohawk** (Mooncrest CREST 24, with insert) ..... £15  
**Highly Prized Possession** (Capitol EST 11354) ..... £8  
**Brujo** (CBS CBS 80405) ..... £8  
**Friends** (Anchor ABCL 5082) ..... £8  
**The Godfather Part 2** (Anchor ABCL 5089) ..... £10  
**The Great Gatsby** (Anchor ABCL 5092) ..... £8  
**Hans Christian Anderson** (Pye NSPL 18451) ..... £8  
**The King & I** (Coral CDL 8026) ..... £8  
**Love Me For A Reason** (MGM 2315 312) ..... £8  
**Two Sleepy People** (Anchor ANCL 2003) ..... £8  
**Cantamos** (Epic EPC 80595) ..... £8  
**Easy Come, Easy Go** (RCA Camden CDS 1146) ..... £8  
**Glass Top Coffin** (Vertigo 6360 115, gatefold sleeve and spiral label) ..... £15  
**Golden Records** (RCA Camden CDS 1145) ..... £10  
**She Loved Everybody But Me** (RCA Camden CDS 1140) ..... £8  
**Silver Fox** (Epic EPC 80532) ..... £10  
**Heart Like A Wheel** (Capitol EST 11358) ..... £10  
**Rufusized** (Anchor ABCL 5063) ..... £8  
**Rush** (Mercury 9100 011) ..... £8  
**Oh Carol** (RCA Camden CDS 1147) ..... £6  
**The Shadows** (Ember SE 8031) ..... £8  
**Shortwaveband** (RCA RCA SF 8400) ..... £10  
**Extravaganza** (Rocket PIGL 11) ..... £8  
**On The Level** (Vertigo 9102 002, gatefold with inner sleeve) ..... £10  
**I Can Help** (Monument MNT 80615) ..... £8  
**Hard Core Poetry** (Capitol EST 11316) ..... £8  
**Joy** (Anchor ABCL 5064) ..... £8  
**Bolan's Zip Gun** (EMI BLNA 7752, diamond cut sleeve & inner) ..... £18  
**Chess Golden Decade Sampler** (Chess 6830 181) ..... £10  
**Dance To The Music** (Music for Pleasure 50193) ..... £8  
**So What** (Anchor ABCL 5055) ..... £8  
**Escalator** (Charisma CAS 1098) ..... £10  
**King Brilliant** (Charisma CAS 1100) ..... £12  
**John Dawson Winter III** (CBS CBS 80586) ..... £8  
**I Can Understand It** (United Artists UAS 29715) ..... £10  
**Seasons Of Love** (Anchor ABCL 5066) ..... £8



# NEW ADVERTISERS' REGISTRATION FORM

If you are advertising in Record Collector for the first time, please fill in the registration form below, and send it to us, with your advertisement and the appropriate payment, to the following address:

**ADVERTISER REGISTRATION,  
RECORD COLLECTOR, 43/45 ST. MARY'S ROAD, EALING, LONDON W5 5RQ**

We ask all new advertisers to supply these details to protect the interests of our readers, and to ensure that everyone who advertises in Record Collector is a bona fide dealer. The information you give us is for our own official use only, and we will not divulge it to anyone else without informing you first.

**All the other details you need are on the following pages:**

**PERSONAL AD** rates and details are on **page 187.**

**DISPLAY ADVERTISING** rates and details are on **page 193.**

**LISTINGS ADVERTISING** rates and details are on **page 194.**

**YOUR FULL NAME** .....

**HOME ADDRESS** .....

**HOME TELEPHONE NUMBER** .....

**TRADING NAME** .....  
(if different from above)

**TRADING ADDRESS** .....  
(if you don't trade from home)

**TRADING TEL NUMBER** ..... **TRADING FAX NUMBER** .....

**If you have a BANK or BUILDING SOCIETY ACCOUNT please give details of Branch and A/c Number** .....

**REFERENCES** (Please supply the name and address of two individuals, shops or companies who can vouch for you.)

## REFERENCE 1


**NAME** .....

**ADDRESS** .....

## REFERENCE 2

**NAME** .....

**ADDRESS** .....

 Please enclose a photocopy of any official document (e.g. Bank Statement, Driver's Licence, Utility bill, etc.) which shows your name and address as proof of identity.

**SIGNATURE** ..... **DATE** .....



# ORDER FORM

**ALL NEW ADVERTISERS MUST COMPLETE OUR REGISTRATION FORM ON PREVIOUS PAGE**

ADVERTISERS IN SECTIONS MARKED ★ QUALIFY FOR FREE ONLINE LISTINGS (See details on page 135)

## SUBSCRIPTIONS (See page 179 for full details)

☐ I wish to pay a total of £....., the cost of a subscription for 1 year.  
Please indicate which issue you would like to start your subscription with.

## BACK ISSUES (See pages 154-159 for full details)

☐ I wish to pay a total of £....., the cost of ..... Back Issues.  
Please remember to state the issue numbers and quantities of each issue you require.

## BINDERS (See page 145 for full details)

☐ I wish to pay a total of £....., the cost of ..... Binders.

## DISPLAY ADS (See page 193 for full details)

☐ I wish to pay a total of £....., the cost of a ..... Display Ad.  
(please insert size of Ad) ★

## PERSONAL ADS (See page 187 for full details)

☐ I wish to pay a total of £....., the cost of my Personal Ad.  
Please remember to include the wording for your Ad with this form.

## RECORD LISTINGS (See page 194 for full details)

☐ I wish to pay a total of £....., the cost of my Record Listing.  
Please remember to include the wording for your Ad with this form. ★

## 'RARE RECORD PRICE GUIDE 2000' (See page 105 for full details)

☐ I wish to pay a total of £....., the cost of ..... 'Rare Record Price Guide 2000' book(s).

**METHODS OF PAYMENT** All payments to be made payable to 'PARKER MEAD LTD'. Due to high bank charges, the following are the only methods of payment we can accept:

**UK:** You may pay by crossed cheques, postal orders or credit cards.

**REST OF WORLD:** You may pay by credit cards; £ cheques (made payable only through a London bank); £ IMO; £ Bank Draft; £ Euro-cheque; £ Girocheque; US \$ personal cheque (min. US \$25.00). We will accept CASH (£ or local currency), but only if sent by REGISTERED MAIL.

**OVERSEAS CUSTOMERS** If you're paying by credit card please enter the amount in £ sterling. Your credit card company will automatically convert the payment into your own currency.

## WE CAN ACCEPT THE FOLLOWING CREDIT CARDS



I authorise you to debit my account with the total amount of £..... for the above items.

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Card No

--	--

Issue No

--	--	--	--

Expiry date of card

BLOCK CAPITALS PLEASE

Name ..... Address ..... (Switch card only)

Postcode ..... E-mail .....

Day Tel. No ..... Signature .....

SEND THIS ORDER FORM (or a photocopy) WITH YOUR PAYMENT, ANY ADDITIONAL WORDING FOR ADS OR OTHER INSTRUCTIONS TO:

THE MAGAZINE EDITOR (for Subscriptions/Back Issues/Binders or 'Introduction to Record Collecting' book)  
or THE PRODUCTION MANAGER (for Display Ads/Personal Ads/Record Listings),  
RECORD COLLECTOR, 43-45 ST. MARY'S ROAD, EALING, LONDON W5 5RQ, UK



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## RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

- MINT:** The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.
- EXCELLENT:** The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.
- VERY GOOD:** The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.
- GOOD:** The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.
- FAIR:** The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.
- POOR:** The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.
- BAD:** The record is unplayable or might even be broken, and is only of use as a collection-filler.
- CDs & CASSETTES:** As a general rule, CDs and cassettes either play perfectly — in which case they are in Mint condition — or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes.

CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

## RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record — in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

Mint	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	22	25	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	—
25	20	12	7.50	3.50	2	—
20	16	10	6	3	1.50	—
15	12	8	4.50	2.25	1.25	—
12	10	6	3.50	1.75	1	—
10	8	5	3	1.50	—	—
8	6	4	2.50	1.25	—	—
7	5	3.50	2	1	—	—
6	4.50	3	1.75	—	—	—
5	4	2.50	1.50	—	—	—
4	3.25	2	1.25	—	—	—
3	2.50	1.50	1	—	—	—
2	1.75	1	—	—	—	—



# RECORD COLLECTOR

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LEE HAZLEWOOD

